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G. SCHIRMER'S EDITION
OF STANDARD
INSTRUCTION BOOKS

FREDERIC ARCHER

METHOD
FOR
AMERICAN
REED-ORGAN

Price, $1.00 net

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FREDERIC ARCHER, 1838-1901

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PREFACE.

In preparing this course of instruction for the *American Reed Organ*, I have endeavored to present, in an intelligible form, every marked characteristic of the instrument, and to give full directions as to its proper manipulation. This has involved the insertion of much important matter, that has been entirely overlooked by other writers.

It will be found that the purely technical exercises are comparatively few in number; but if these be thoroughly mastered, and the principles they illustrate clearly understood, the student will soon realize the advantage of being able to apply them in a more extended field. In other words, he will be spared the labor of wading through a long series of uninteresting and superfluous productions, devoid of musical interest. The only real method of musical education is to develop the artistic instinct simultaneously with the physical powers.

FREDERIC ARCHER.

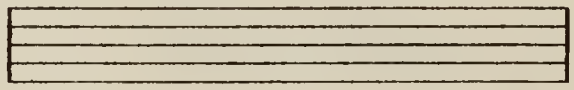
NEW YORK, January, 1889

VI.

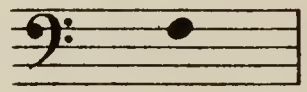
Introduction.

Although this little work is chiefly intended for the use of those who are acquainted with the Rudiments of Music, and have some practical knowledge of the Pianoforte key-board, the following concise information respecting elementary matters is introduced with the view of meeting the requirements of all classes of students.

Staff or Stave.



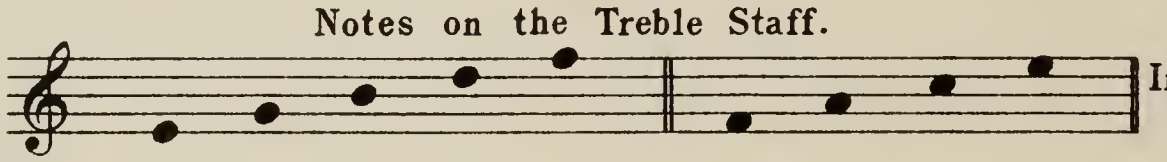
Treble or G clef placed on the 2d line.



Bass or F clef placed on the 4th line.

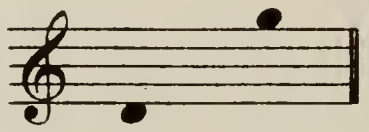
Notes on the Treble Staff.

On the 5 lines E, G, B, D, F.



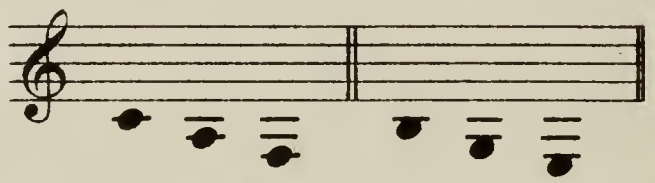
In the 4 spaces F, A, C, E.

Below the staff. D.



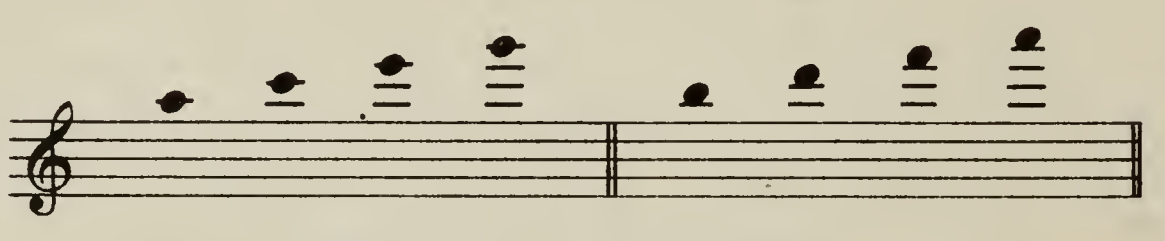
Above the staff. G.

On the 3 ledger lines C, A, F.



Below the 3 ledger lines B, G, E.

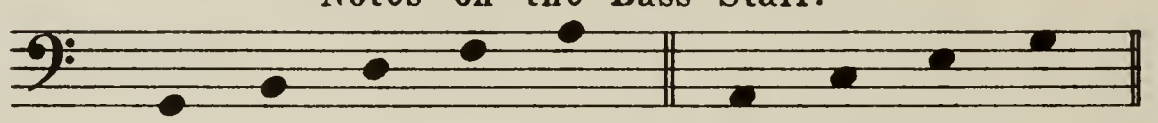
On the 4 alto lines A, C, E, G.



Above the 4 alto lines B, D, F, A.

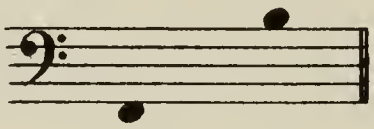
Notes on the Bass Staff.

On the 5 lines G, B, D, F, A.



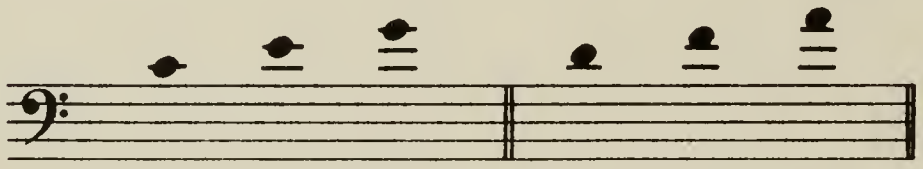
In the 4 spaces A, C, E, G.

Below the staff F.

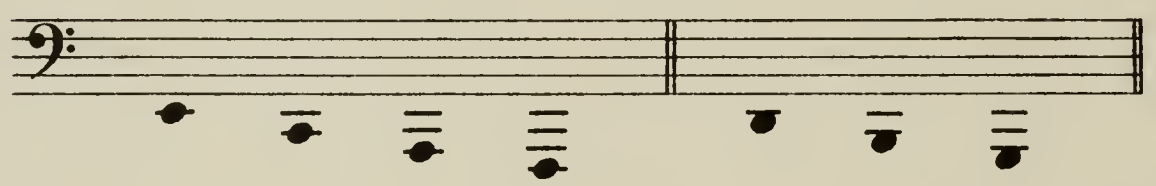


Above the staff B.

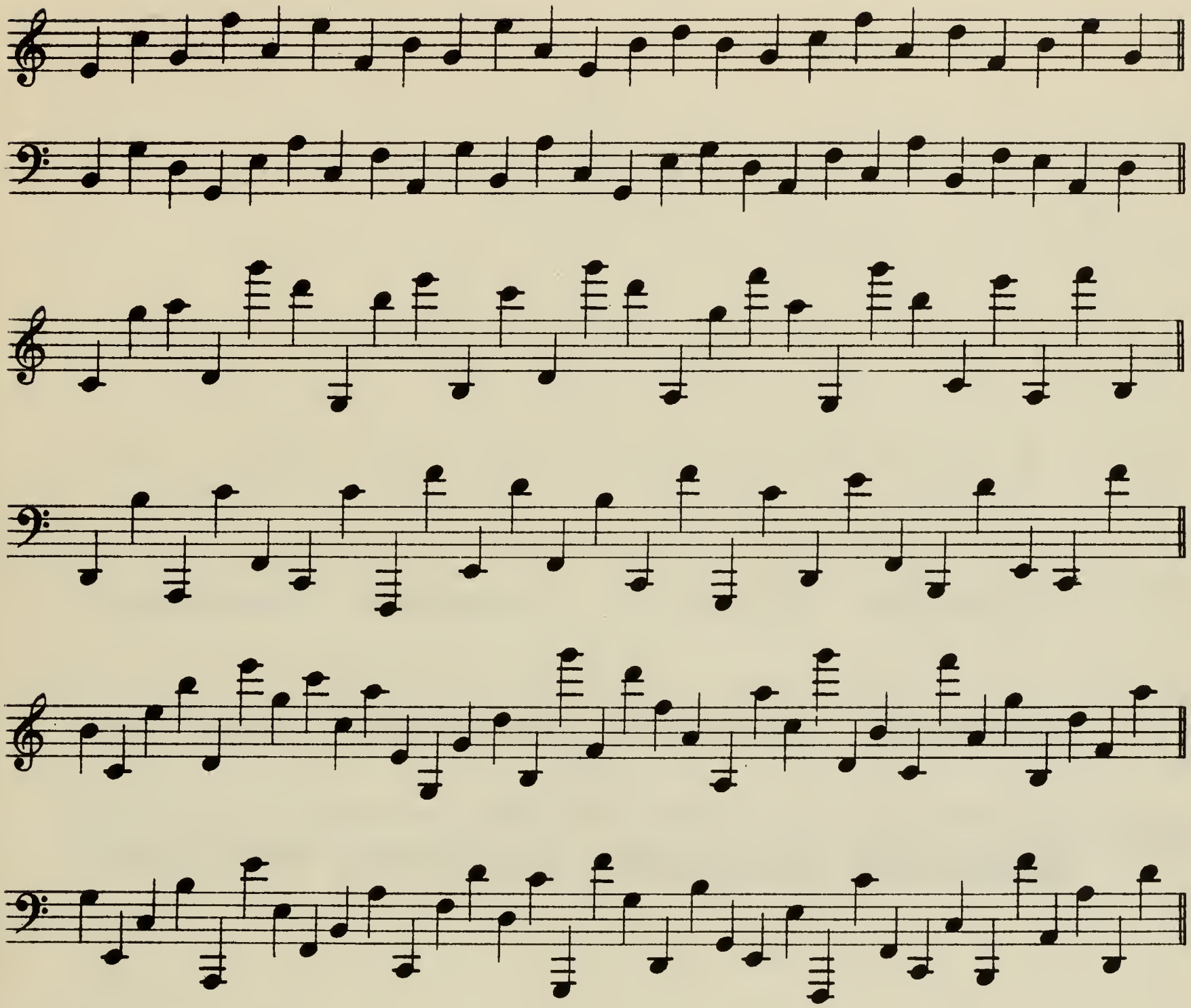
On the 3 alto lines C, E, G.



Above the 3 alto lines D, F, A.

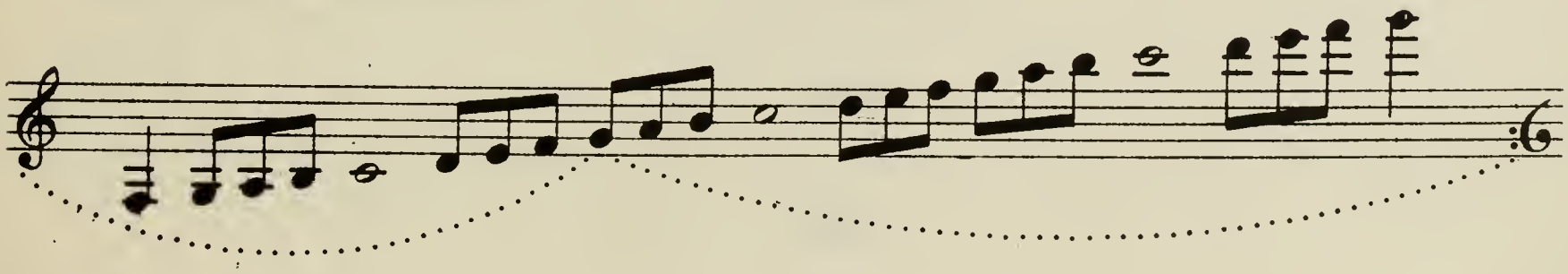
On the 4 ledger lines E, C, A, F.

Below the 3 ledger lines D, B, G.

EXERCISES on the names of the Treble and Bass Notes.



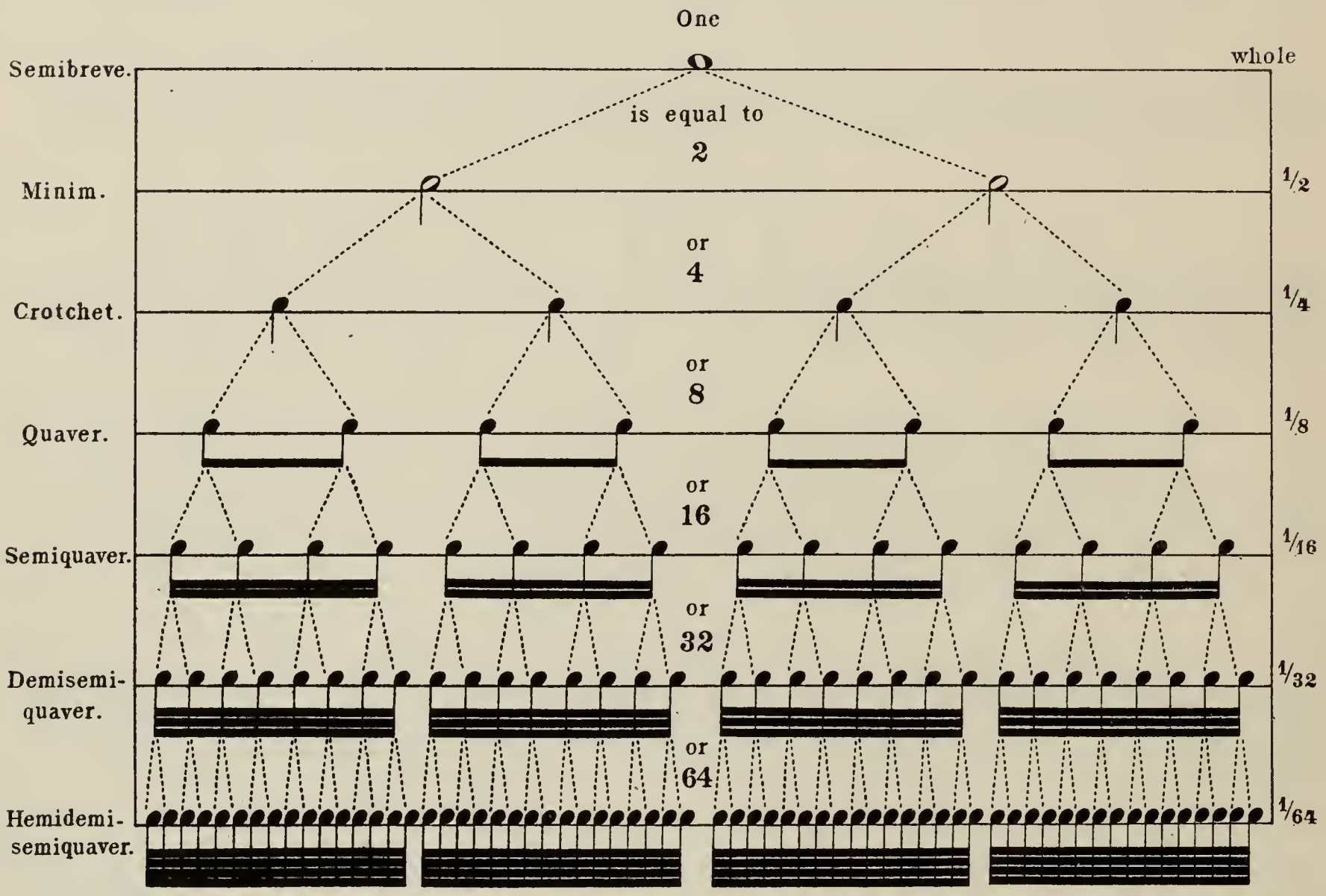
The above must be studied until it can be read in 1½ minutes.

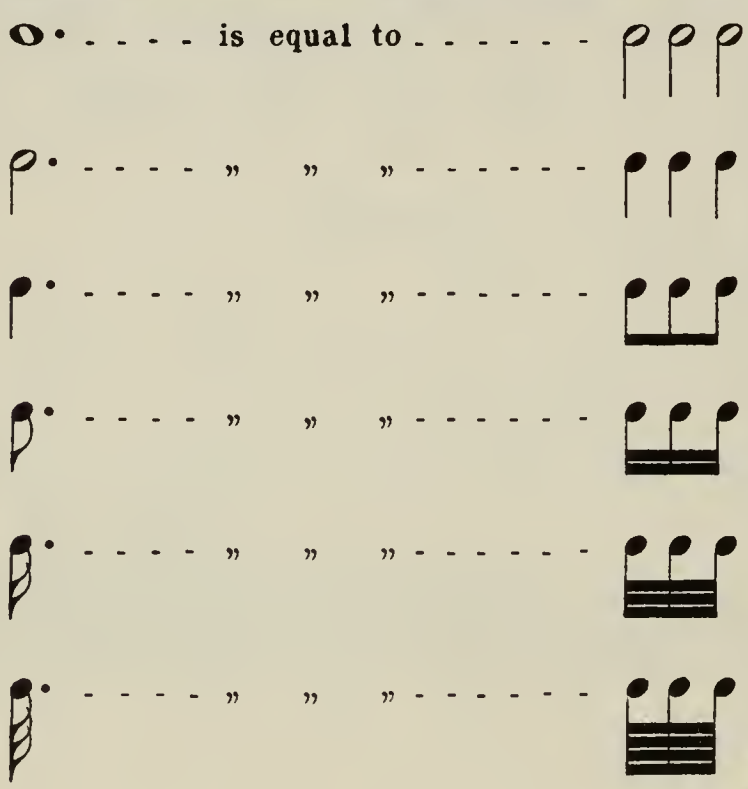
The *o* shows the C's — the three notes preceding each C are G, A, B, and the three following the C, are D, E, F, as it now stands, or upside down.

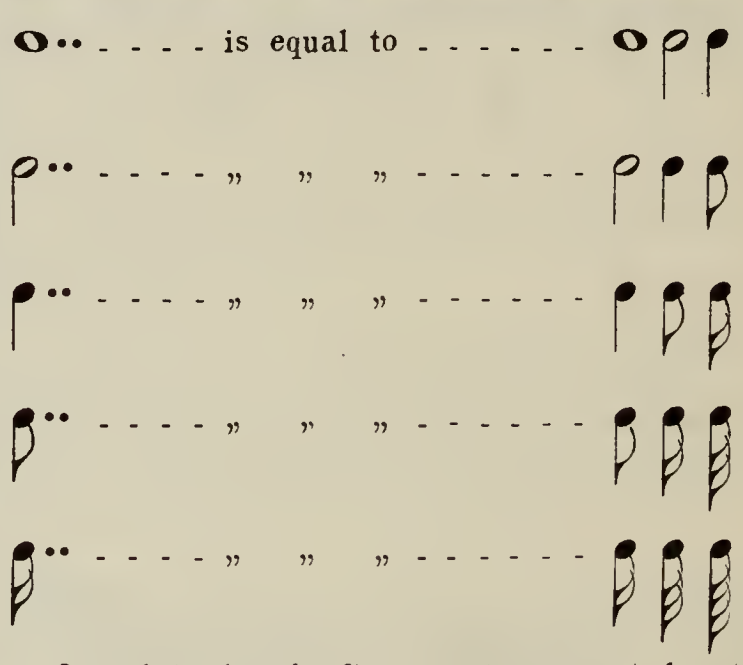
The dotted line shows the Clef note in either case.

VIII.

Notes represent sound.

Rests represent silence.



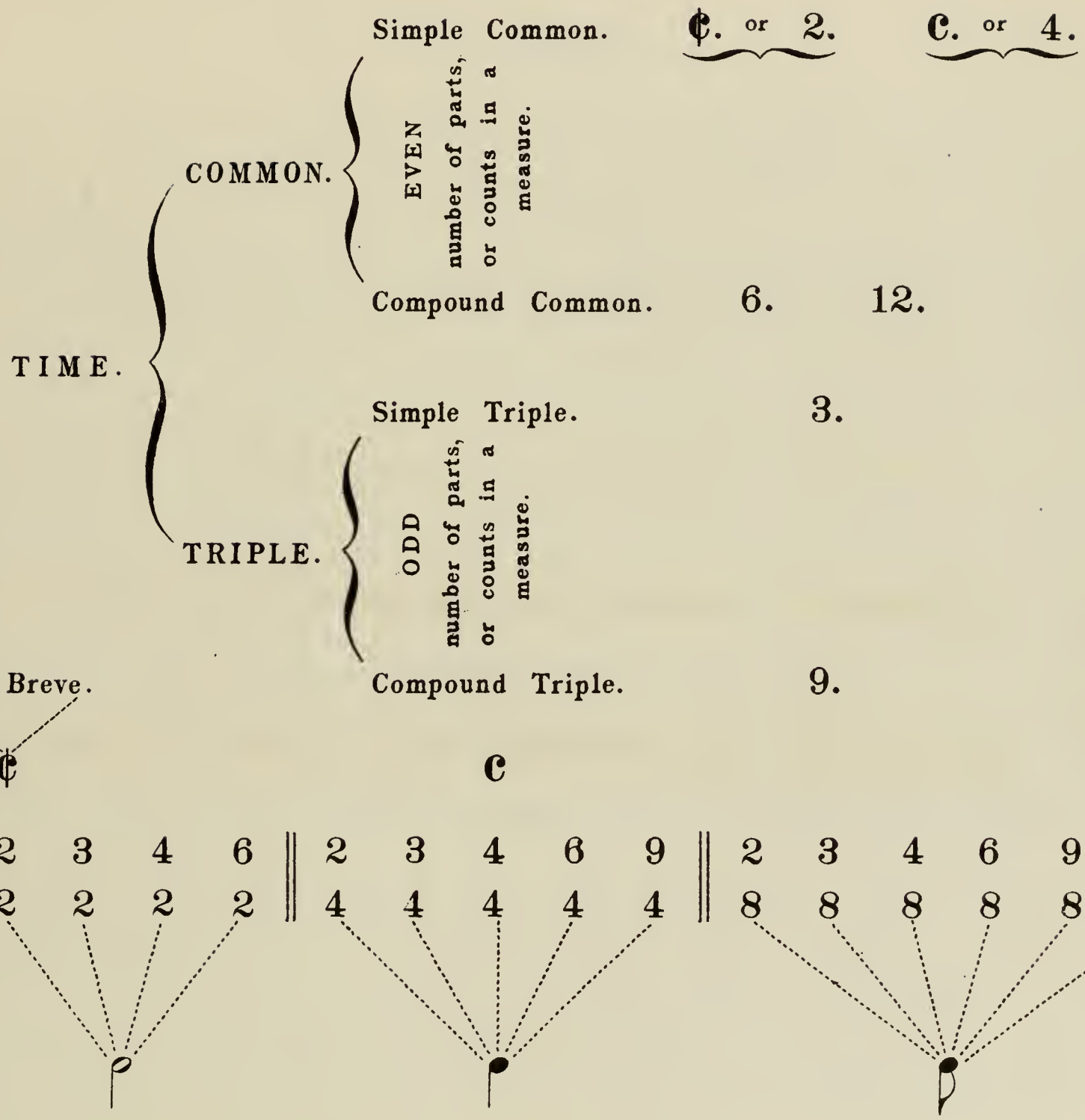




One dot placed after a note, or rest, lengthens it one half, — two dots lengthen it three quarters.

TABLE

of the different Species of Times.


Simple Common. ¢. or 2. C. or 4.
COMMON.
EVEN number of parts, or counts in a measure.
Compound Common. 6. 12.
TIME.
Simple Triple. 3.
TRIPLE.
ODD number of parts, or counts in a measure.
Compound Triple. 9.
Alla Breve.
¢
C
2 3 4 6
2 2 2 2
2 3 4 6 9
4 4 4 4 4
2 3 4 6 9 12
8 8 8 8 8 8

The upper figure, shows the number of parts, or counts, in a measure.

The under figure, shows the value of those parts.

When the number of counts in the measure is less than six, it is called simple; when it is six, or more, it is called compound.

Order of the Sharps and Flats to form the Signatures.

SHARPS. →	1	2	3	4	5	6	7
	F.	C.	G.	D.	A.	E.	B.
	7	6	5	4	3	2	1 ← FLATS.

Signatures of all the Major Scales.

	C	C♯ D♭	D	E♭	E	F	F♯ G♭	G	A♭	A	B♭	B C♭	C
		7♯ 5♭	2♯	3♭	4♯	1♭	6♯ 6♭	1♯	4♭	3♯	2♭	5♯ 7♭	

* Shows the Enharmonic changes of the Scale

Relative Minor Keys, to all the Majors, with their leading notes.

Major Key notes.	C	G	D	A	E	B	F♯	C♯	C♭	G♭	D♭	A♭	E♭	B♭	F
Relative Minor Key notes.	A	E	B	F♯	C♯	G♯	D♯	A♯	A♭	E♭	B♭	F	C	G	D
Leading notes of the Minor Keys.	G♯	D♯	A♯	E♯	B♯	F×	C×	G×	G♮	D♮	A♮	E♮	B♮	F♯	C♯
Signature of the Major and Relative Minor Keys.		1♯	2♯	3♯	4♯	5♯	6♯	7♯	7♭	6♭	5♭	4♭	3♭	2♭	1♭

THE AMERICAN REED ORGAN.

Until recent years the Piano Forte held undisputed supremacy as the household instrument; now, however, the extended recognition accorded the American Reed or Cabinet Organ in the home-circle elevates it to a position of almost equal importance.

I. Although this instrument in its present form is a modern invention, the value of "free reeds" as tone-producers was well known to the Chinese from the earliest times. Their use in connection with the modern keyboard dates from the *Seraphine*, which was introduced in England at the beginning of the present century as a diminutive substitute for the Pipe Organ. This was, however, speedily superseded by the French Harmonium, the construction of which has gradually been brought to a state of high perfection; and now, in the hands of a competent performer, proves an effective Concert instrument, although its tonal capacity is necessarily limited.

II. In order to understand the essential difference between the American and French Reed organ, it is necessary to be acquainted with the nature of a reed and the method of operating it.

A "Reed" consists of a thin strip of brass firmly fixed at one end of an aperture in which it is placed, and in which it is caused to vibrate by a current of air. These vibrations produce musical sounds, which vary in character and pitch with the dimensions of the Reed. Reeds are frequently termed "tongues."

III. In the Pipe Organ, reeds are introduced sparingly, and are, with few exceptions, of the "beating" or "striking" species. For they are somewhat larger than the apertures against the sides of which they "beat" or "strike." The elasticity of the compressed air which excites them produces a rapidly-intermittent action, which forms a continuous tone. The power of this tone is greatly increased by the resonant pipes.

IV. The "free reed," on the contrary, is of such a size that it will freely pass through the aperture wherein it vibrates, instead of "striking" against its sides.

V. In the *Harmonium* the air is directed against the under surface of the reed, which is forced outwards; but in the American Reed Organ the wind does not pass through the aperture, but by the use of an "exhaust" bellows the reed is drawn inwards, by suction.

VI. The attention of the student must first be directed to the proper management of the Bellows. These are set in motion by means of two treadles placed conveniently within reach of the feet. The heels should be firmly placed on the lower ends of each respectively, and the upward and downward motion of the feet when operating the levers, solely controlled by the ankle joint. The treadles are to be pressed downwards alternately, and to their fullest extent; care being taken that the downward motion of either one begins with the upward motion of the other. The observance of this rule is imperative, or an unpleasant, jerky effect, caused by unsteadiness of the wind-

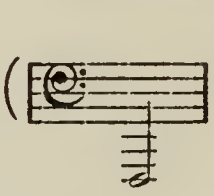
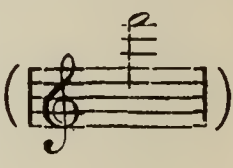
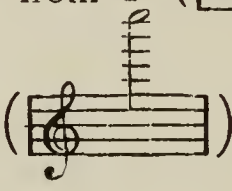
supply, will result. The frequency of the strokes must be increased in proportion to the number of stops employed, and the fullness of the chords to be sustained. More wind is required for deep notes, than for the high ones, as the reeds are larger.

VII. Church Organists will experience no difficulty in manipulating the keyboard, as the "touch" is of precisely similar character (although neither so deep nor so heavy), as that characterizing its more important prototype, the Pipe Organ. Pianists, however, will find that owing to the absence of that after-vibration, peculiar to their instruments (in which the tone is produced from stretched wires struck with "hammers,") each note ceases to sound immediately the finger releases the key. It will also be discovered that the force with which the keys are struck does not in any way affect the power of tone; for this depends upon the number of stops employed, and the degree of wind pressure, which is regulated by the action of the feet.

VIII. It therefore becomes at once evident that the muscular action of the *fingers* must be developed, and wrist action, as a general rule, abandoned. A sustained *legato* style is the *desideratum*, except when it is desired to produce special effects by the combination of *legato* and *staccato*.

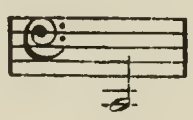
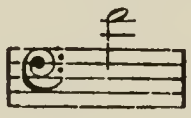
IX. In order to attain the necessary smoothness and continuity, change of finger must be freely employed on a key while it is held down; as well as other devices, such as passing the longer fingers over the shorter ones, sliding the thumb, etc. When performing music of a slow and sustained character, notes common to one or more consecutive chords should be retained, and not struck again; unless they occur in the melody or in a syncopated or other passage in which the preservation of a distinct rhythm or well-defined articulation is necessary. Even here, however, it is not always desirable to reiterate all the notes of a chord.

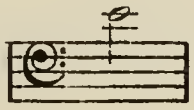
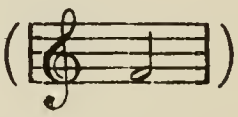
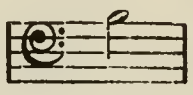
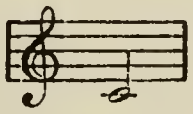
X. The student is warned to avoid the use of Piano Forte music, unless it is properly arranged for the Reed Organ, until he is thoroughly conversant with the nature of this instrument and able to make the necessary modifications himself. Unfortunately, the pieces contained in nearly all Instruction Books for the Reed Organ, and described as "specially arranged" for it, are as a rule, miscellaneous specimens of favorite themes copied, note for note, from Piano Forte music.

XI. Some American Cabinet Organs are constructed with an "F" scale, and others have the orthodox "C" scale. The compass of the former extends from F to F  (5 octaves); and of the latter from C to C  (5 octaves).

XII. Instruments of ordinary size have only one keyboard; but others of greater dimensions are now frequently constructed, which have two keyboards; the upper one being provided with soft stops to be used for accompaniment to a solo executed on the lower manual; or to produce contrasted effects of tone in extended passages for both hands. A third keyboard is sometimes added.

XIII. A mechanical "Swell" for producing effects of *crescendo* and *diminuendo*, (as in the Church organ,) is also frequently found, the action of which is controlled by a vertical lever operated by the right knee.

XIV. The introduction of a Pedal keyboard in instruments of the "C" compass is gaining general acceptance. This, of course, necessitates the use of an ordinary bellows-handle, and the services of an assistant; although the treadles are also inserted for use when the pedal board is removed. For it is so constructed as to be readily detached and re-adjusted. The compass of the Pedal board is from C  to F  (two octaves and a fourth).

XV. The tonal resources of the instrument are rendered available to the performer by means of stops which occupy a position immediately above the keyboard. They are arranged in single or double horizontal rows, according to their number; and are of two kinds, "Sounding" and "Mechanical" stops. Those of the former class, located to the left of the performer, affect the various sets of reeds allotted to the lower portion of the keyboard; and those to the right, affect similarly the upper division. When one of them is drawn forward, the particular set of reeds it controls will "speak" when the corresponding notes are pressed down. When it is pushed back again, the wind is cut off, and the reeds are consequently deprived of "speech." All these American organ stops may be technically described as "half stops" as they are not of full compass. Hence it is necessary to draw two of them to make the entire keyboard available for use. In "C" instruments the bass stops generally extend upward to E (), and the treble stops begin at F (). In "F" instruments the bass stops are usually carried upwards only to B (), the treble stops starting with C (). Certain solo stops, such as "Harp Eolian," "Musette," "Voix Célestes," may have a compass of three octaves. These methods of division enable the player to produce many effects on one keyboard, that would otherwise be impossible. For instance—by the use of a soft bass stop, all the notes below the "break" (F) are available for the accompaniment to a solo played on a treble stop of more powerful tone, so long as the melody does not descend below the aforesaid "F." (See Exercise 31. B.) For ordinary purposes, a treble and bass stop of the same character must be selected, that the entire scale of the instrument may be uniform in power and quality. For such correspondencies see XXII.

XVI. The Couplers, of all the mechanical stops, are the most important. These operate contrivances which connect two keyboards in such a manner, that a note pressed down on one will be automatically depressed on the other. With some Couplers a note either an octave higher or lower will speak simultaneously with the one pressed down on the same manual. By the use of appropriate "Couplers" the effect of the instrument is very greatly enhanced.

XVII. The "forte" stops raise the light, wooden shades that cover the reeds, and constitute a portion of the "Swell" mechanism. They "lock the Swell open," to quote the colloquial language of Organists.

XVIII. The stop labelled "Full Organ" opens all the valves, and thus admits wind to all the reeds, without moving any of the stop knobs. This mechanism is also placed under the control of a "knee-pedal" located to the left of the performer.

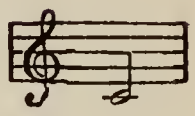
XIX. The "Vox Humana," when drawn, sets in motion a rotating "fan," placed immediately above one of the rows of reeds. Its use produces a pleasant, undulating effect, caused by variations in the degree of air-pressure which excites the reeds. (See V.)

XX. The "Expression" stop, when drawn, opens a direct communication between the bellows ("feeders") and the reeds; so that the wind, instead of accumulating in the "Chest," to be supplied to the reeds with uniform regularity, acts immediately upon them, as the bow of a violinist attacks the strings. Every shade of dynamic expression can be produced by its use, when the student has obtained complete control of the bellows. He should not use this stop, until he is well qualified to treat the instrument in the ordinary manner.

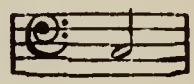
XXI. The sounding stops in the Reed Organ (as in the Pipe Organ) are of varied pitch, and described as of 16, 8, 4, or 2 feet tone. The unison, or 8 feet tone, should predominate in each manual. This method of indication is illogical here, (as it refers to the actual length of the speaking portion of an open Organ pipe, necessary to produce "C," the lowest note of the Violoncello.) It is adopted, being generally understood in Europe and America.

In order to make this immediately intelligible to the student, the actual sound obtained from middle C of the keyboard by stops of varied pitch is given below:

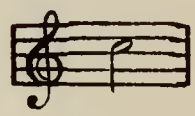
Unison, or 8 feet pitch, ... which corresponds with that of the Piano Forte.



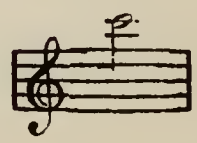
16 feet pitch, ...



4 feet pitch, ...



2 feet pitch, ...



It will now be apparent that increase of power and variety of tone are produced not only by the reduplication of the actual note, but also by the use of other notes, speaking the octave above or below. The unison, or 8 feet, is the normal manual pitch.

XXII. Stop nomenclature varies considerably with different makers. The exact quality of tone peculiar to each stop must therefore be ascertained by personal examination. The position of the "break" must also be found by experiment. The following stops will generally prove complementary to each other. in the formation of a uniform scale throughout the entire compass of the instrument.

MANUAL STOPS.

Bass Stops. (Left of Player.)

8 feet pitch.

Diapason.
Dulciana.
Bassoon.
English Horn.
Basset Horn.

16 feet pitch.

Contra Bass.
Sub Bass.

Treble Stops. (Right of Player.)

8 feet pitch.

Melodia.
Claribella.
Oboe.
Saxophone.
Gamba.
Dulcet.
Trumpet.
Voix Céleste (Solo Stop).

16 feet pitch.

Clarionet.
Bourdon.
Corno.
Musette (Solo Stop).

MANUAL STOPS—*Continued.*

Bass Stops. (Left of Player.)	Treble Stops. (Right of Player.)
4 feet pitch.	**4 feet pitch.**
Viola.	Flute.
Viola Dolce.	Flute Dolce.
Clarion.	Piccolo.
2 feet pitch.	**2 feet pitch.**
Harp Eolian. (Solo Stop), formed of a double set of reeds, two to each note, one of which is tuned slightly sharp, so as to produce a "vibrato" effect.	Wald Flute.
	Piccolo.

PEDAL STOPS.

16 feet pitch.	**8 feet pitch.**
Bourdon.	Violoncello.
Bourdon Dolce.	Flute.
Sub Bass.	

XXIII. The Student must first of all act in accordance with the following precepts:

(*a*) The wrists are to be slightly elevated, that the tips of the fingers may be brought well under the palm of the hand.

(*b*) No wrist action is allowed, but each note must be pushed down by pressure of the fingers alone. They should appear to *glide* over the keyboard.

(*c*) The fingering marked must certainly be used. When substituting one finger for another, the utmost caution is necessary to prevent the key from rising.

(*d*) In passing from note to note, the key of the first must be released promptly as the next is reached; or a blurred effect will be produced.

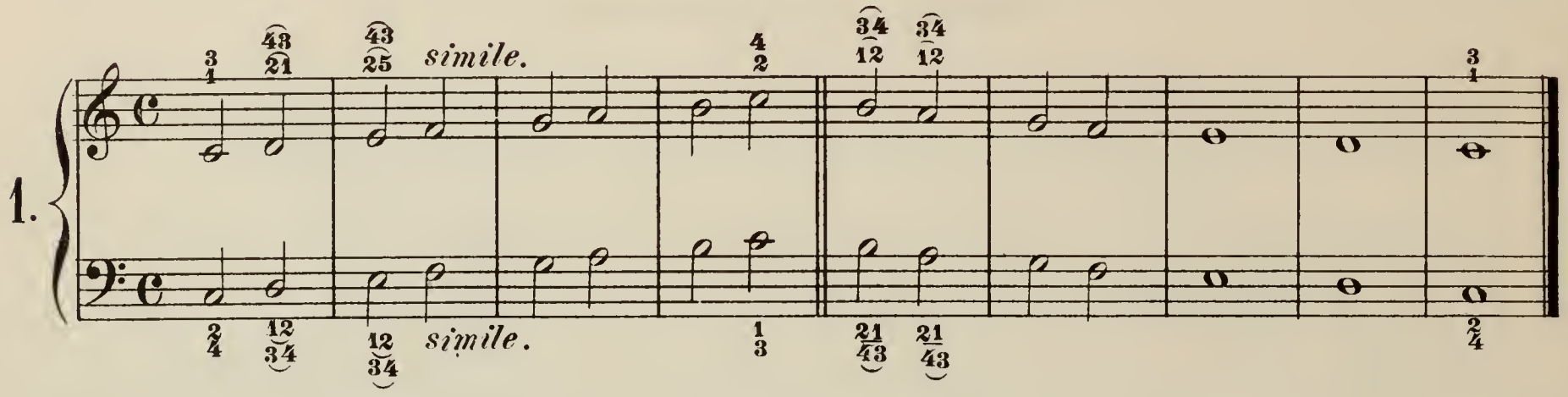
(*e*) The motion of parts (*i. e.*, the progression of the voices) must be clearly indicated, and a perfect legato be preserved, in the absence of special directions to the contrary.

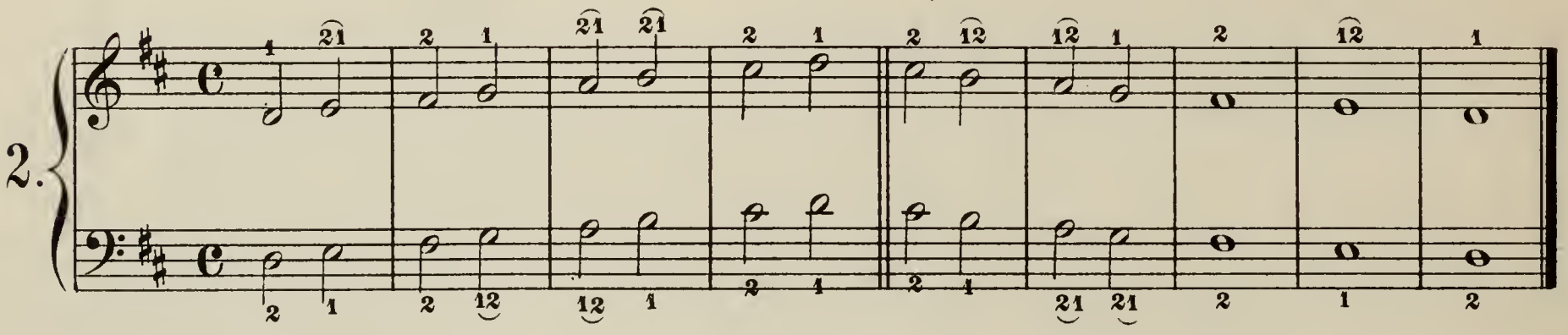
(*f*) The Organ Seat (the top of which should slope forwards) must be of sufficient height to allow the player's elbows to be slightly above the level of the lower row of keys.

(*g*) The management of the bellows demands primary attention. A chord should be held down for several seconds with one hand, and afterwards with both hands, while the beginner endeavors to supply wind with sufficient steadiness to prevent the changing of the pressure from one foot to the other being observed; so as to secure an unbroken and evenly-sustained volume of sound.

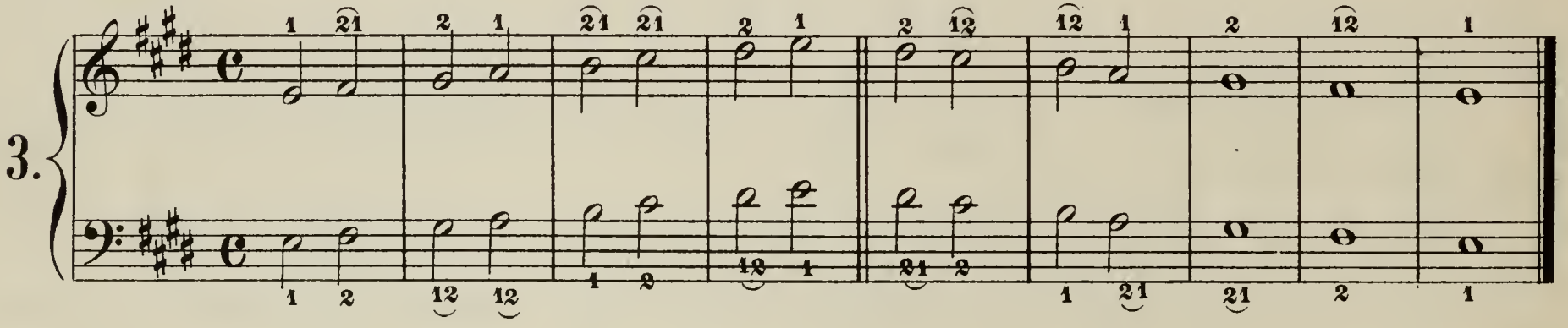
N. B. Draw two corresponding 8 feet stops, which will suffice for all Exercises, etc., to Nº 39 inclusive; except Nº 31 - D and E.

Scales – Single notes.

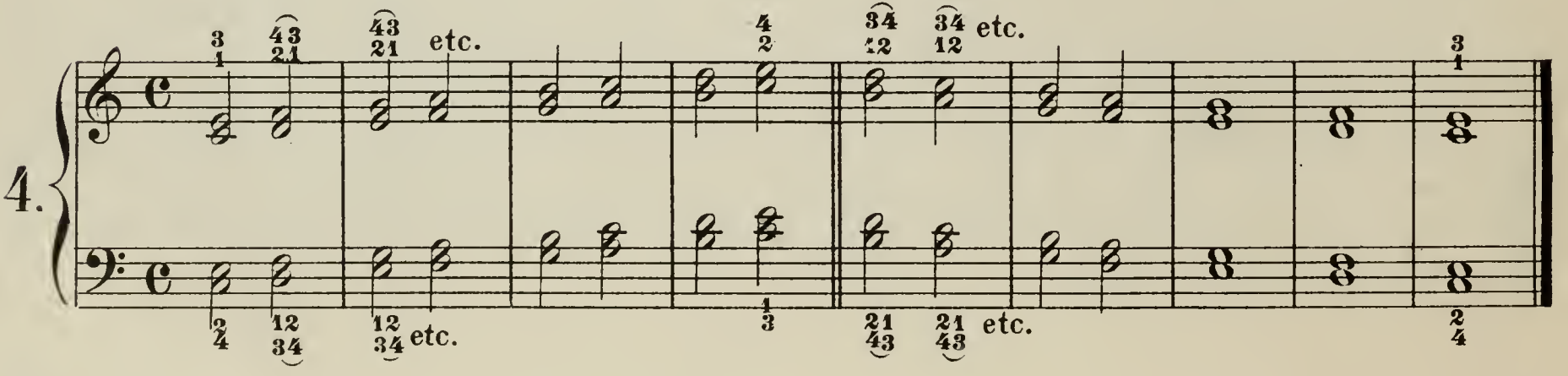
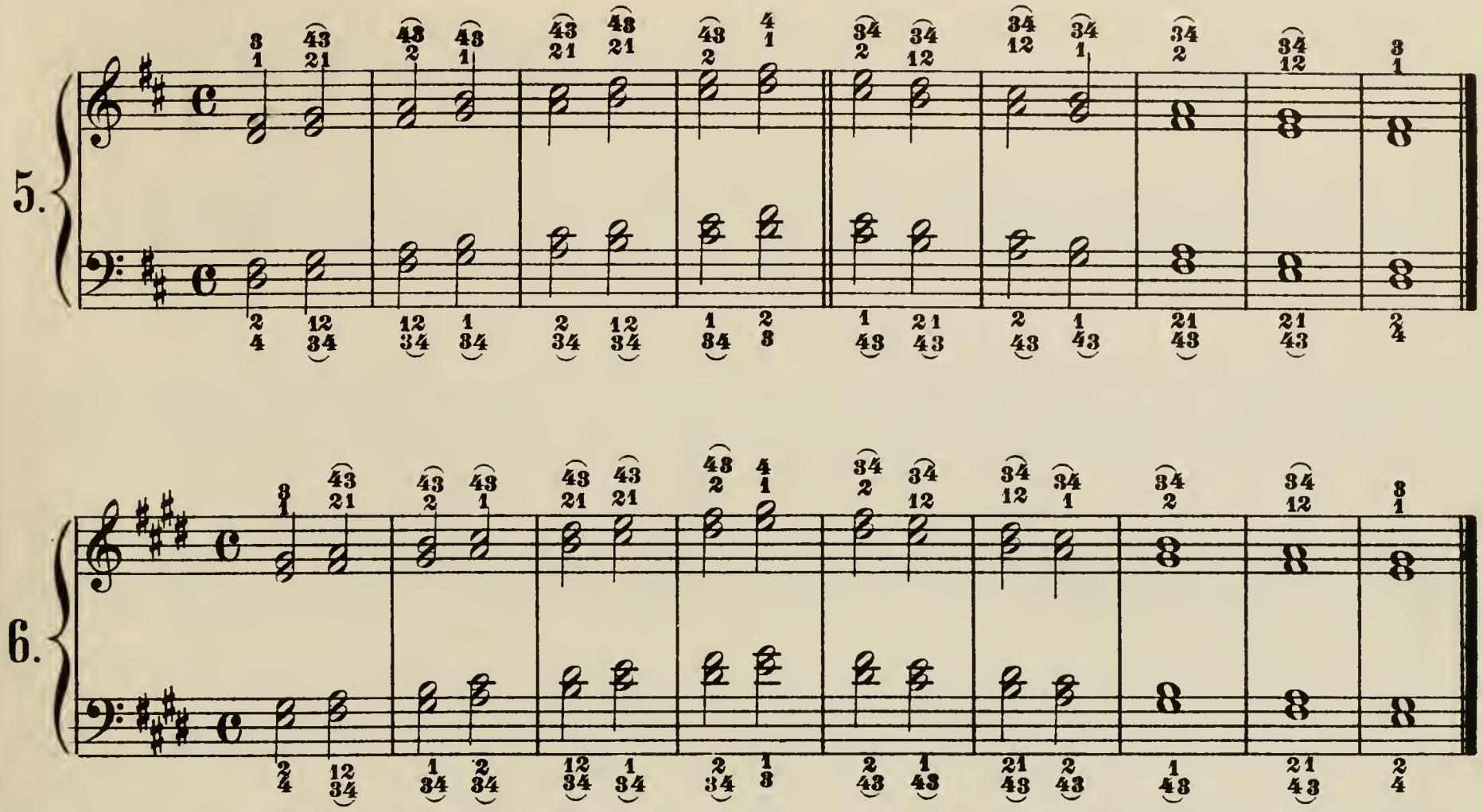
1.

In the keys of G, D, B♭ and E♭, the thumb is not used on the black keys.

2.

When two or more black keys follow consecutively in an ascending scale, the right hand thumb is used, except on the last and in a descending scale on the first black key only. For the left hand the process is reversed.

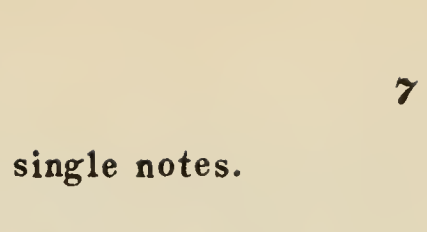
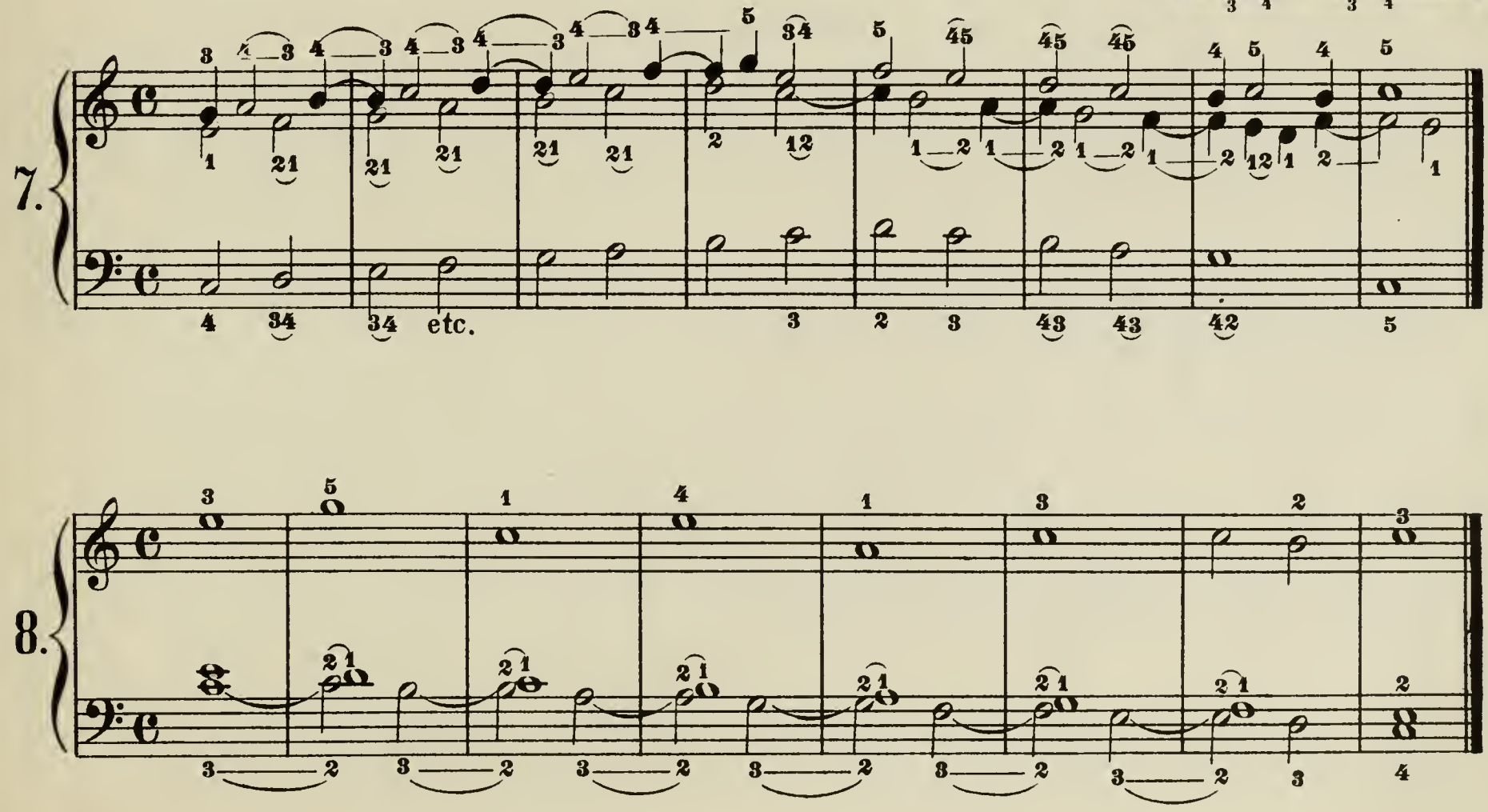
3.



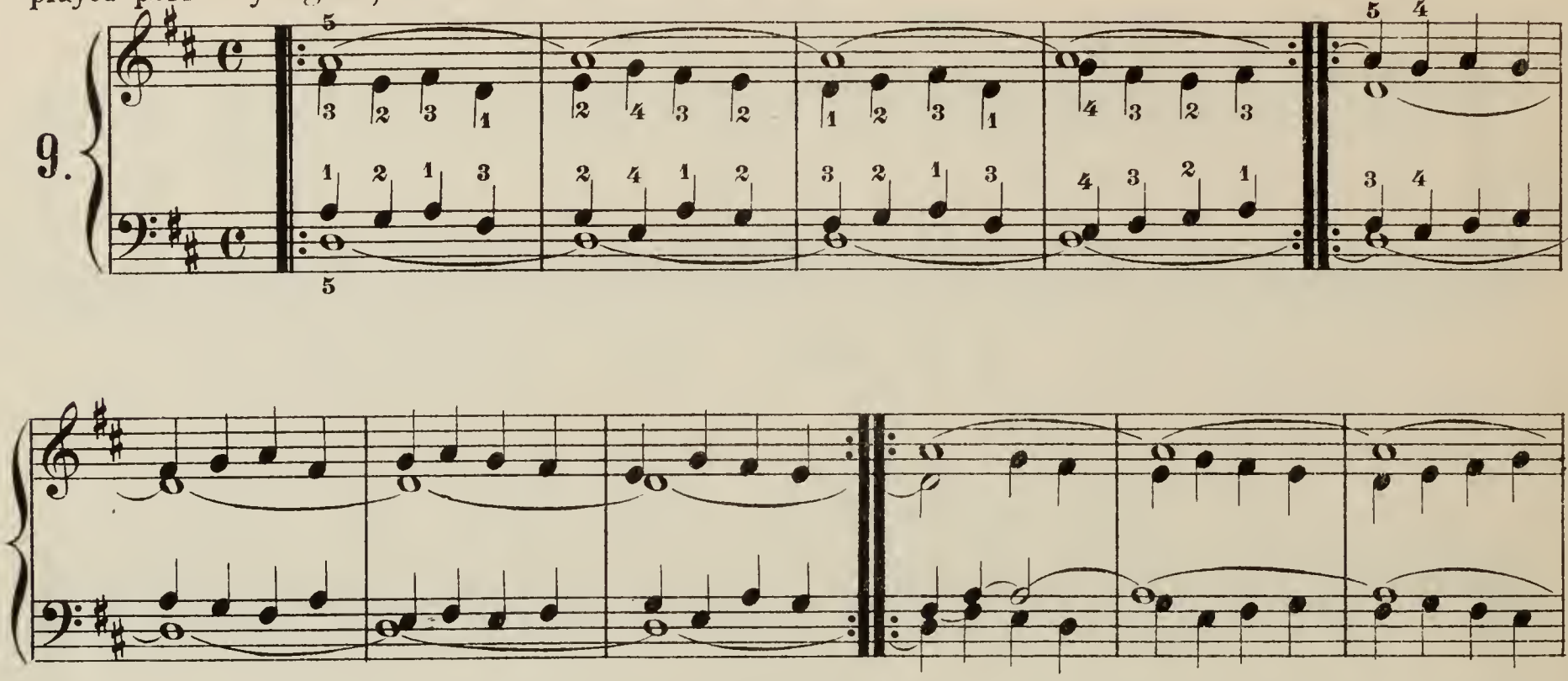
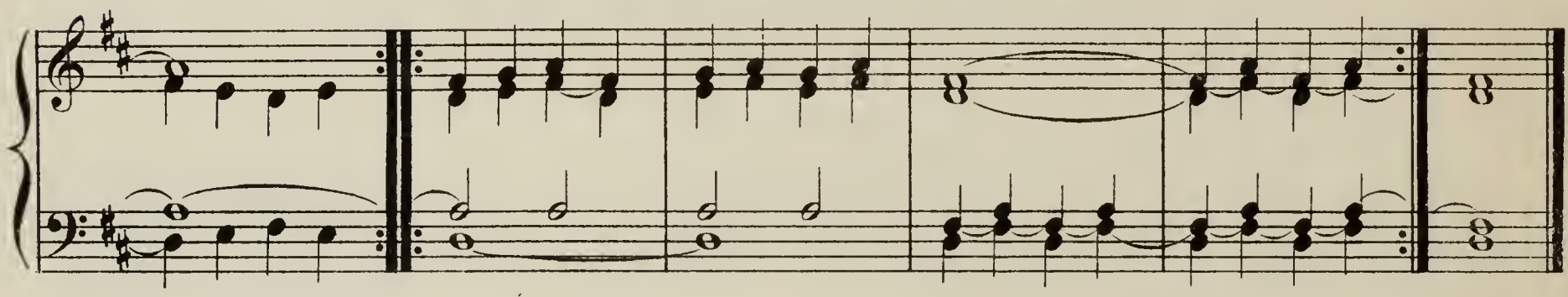
Scales in Thirds.

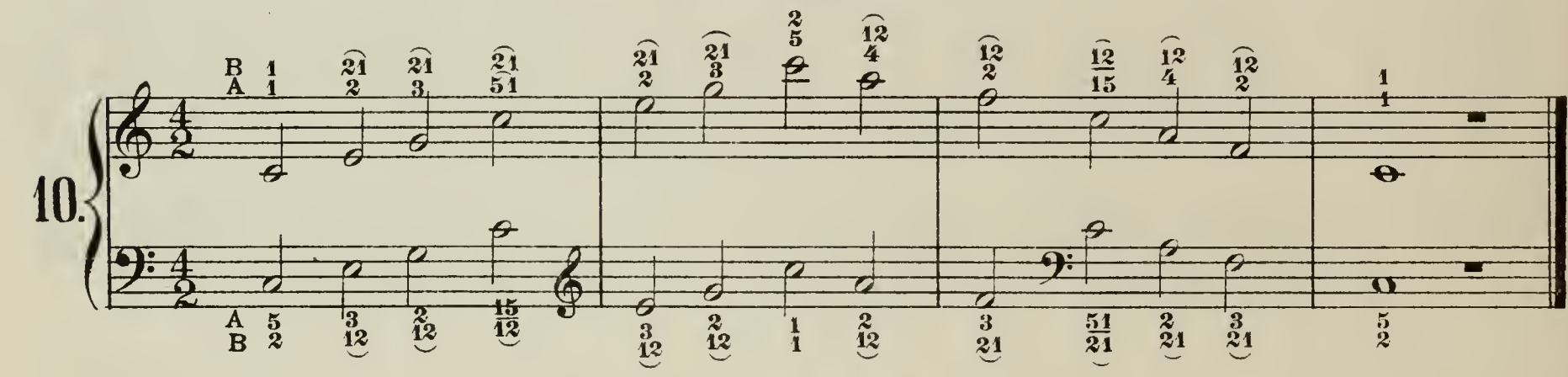
4.

The same method of fingering on the black keys is observed as in scales of single notes.

Syncopations.

The precise moment of changing the fingers is indicated in this Example.



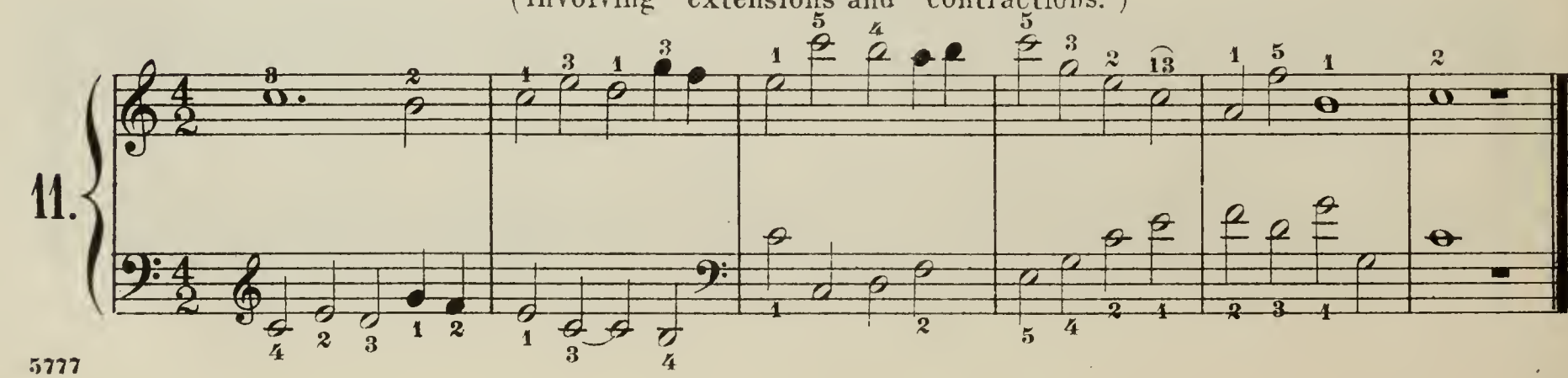
Exercise 9 is designed to promote the independence of the fingers, and increase their elasticity. The sustained notes in each hand must be kept firmly pressed down, and those assigned to the remaining fingers played perfectly *legato*, and with the utmost distinctness.

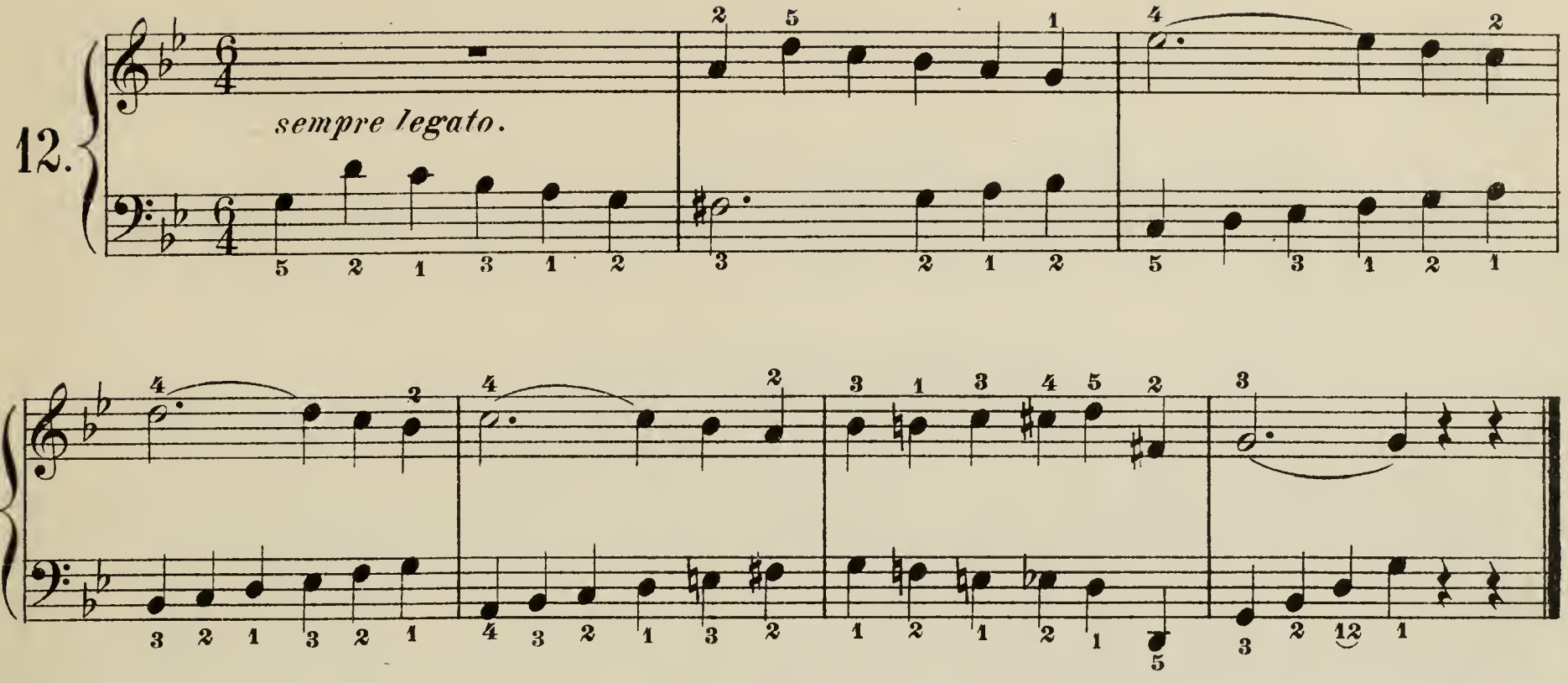
9.

N.B. Carefully observe syncopation and retention of notes common to consecutive chords. In bars 3, 4, 5, the third finger is firmly held on the F sharp, while the 5th and thumb rise and fall alternately on D and A.

Extensions.

10.

Exercises in Two Parts,

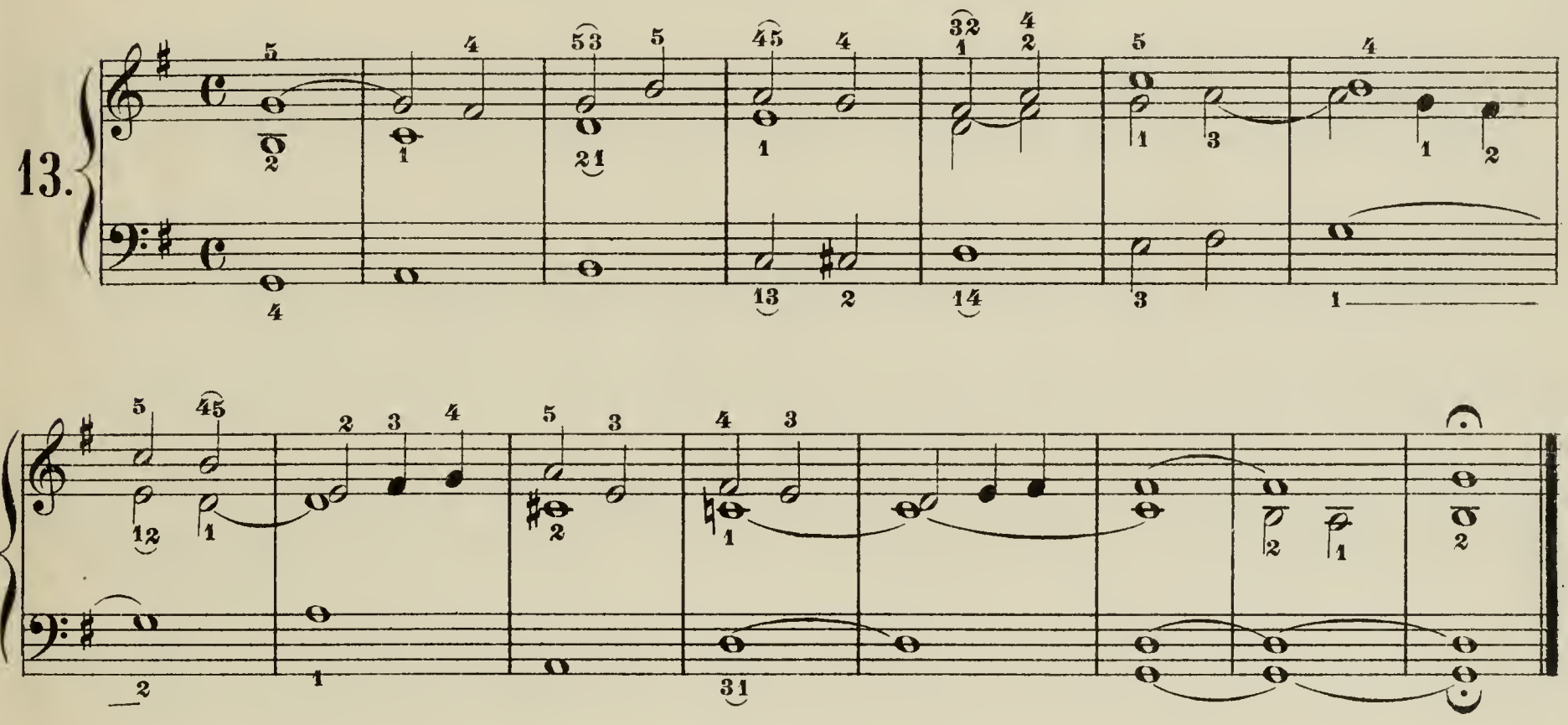
(involving "extensions and contractions.")

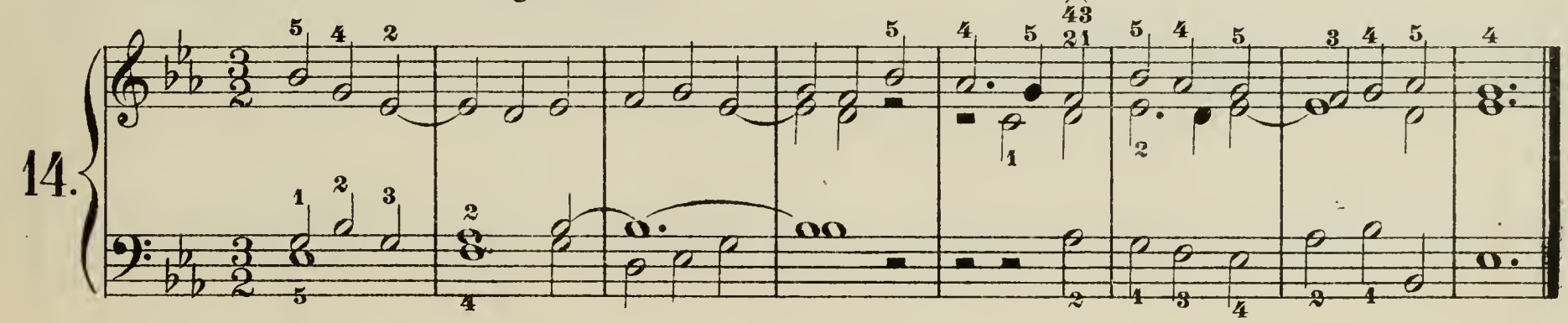
11.



12.

Exercises in Three Parts,

(or voices, as bass, middle and upper parts.)

13.

It often proves convenient to pass the shorter fingers under the longer ones, and *vice versâ,* as will be seen on reference to the following Exercise.

14.

15.

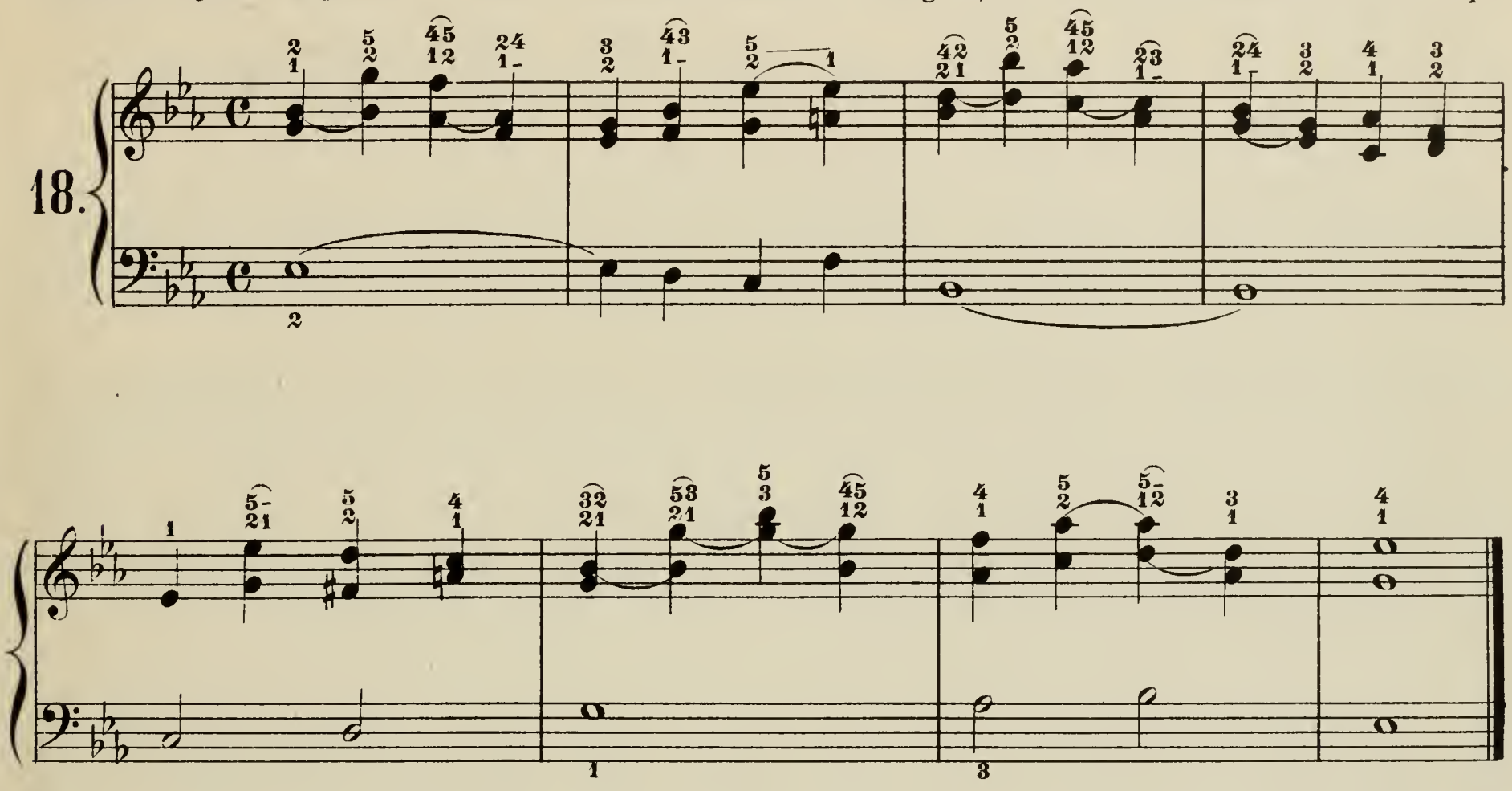
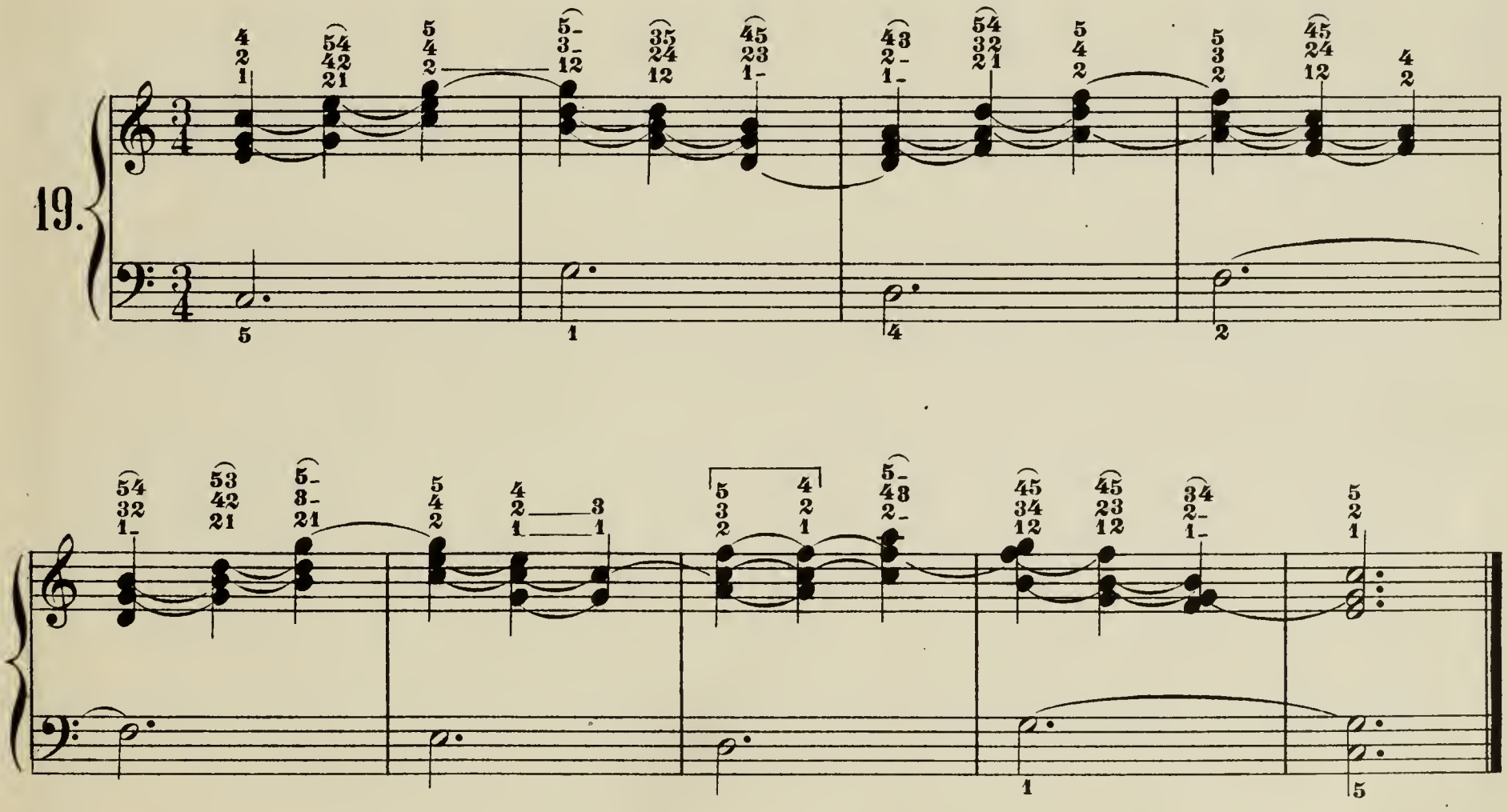
Exercises in Four Parts.

16.

17.

In playing a series of *legato* chords variously located, change of finger must constantly be resorted to, in order that all "notes in common" may be properly retained. In effecting this, intervening fingers must also be used when necessary, involving more than one change on a single note.

When a new chord is formed by dropping a note of its immediate predecessor, it is simply necessary to raise the fingers assigned to it. None of the notes should be struck again, when the chord assumes its altered shape.

18.

19.

The glissando use of the Thumb.

The sliding of the thumb from a black key to an adjacent white one, is a device perfectly familiar to all pianists and organists. It is not so generally known, however, that by the employment of a modified *glissando* process, the thumb can also be similarly utilized on consecutive white keys, with entirely satisfactory results.

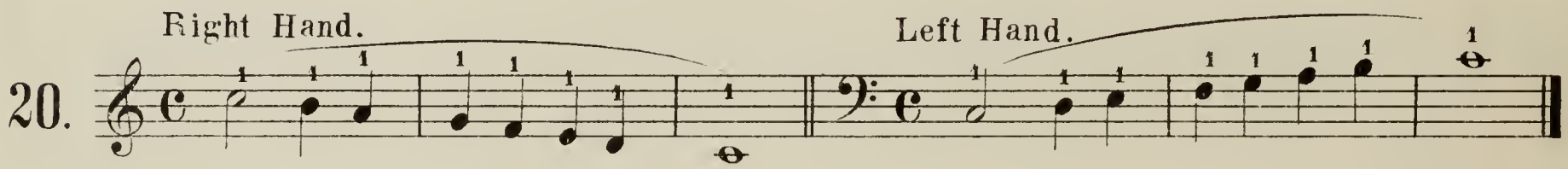
Although it is difficult to clearly explain the operation without practical demonstration, the following description will, it is hoped, enable the intelligent student to understand the matter sufficiently to master this important manipulative detail.

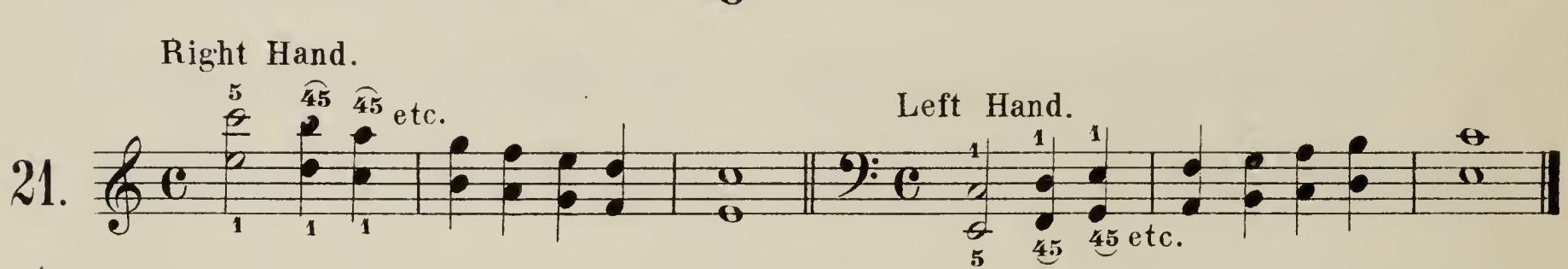
By a depression of the wrist, the upper joint of the right hand thumb is lowered until it rests against the front edge of the key. Then, using it as a fulcrum, the tip is raised and by a forward movement poised on the surface on the next key below. Then the thumb is suddenly straightened, and the point pressed downward on the second key. This movement also at the same moment releases the upper key.

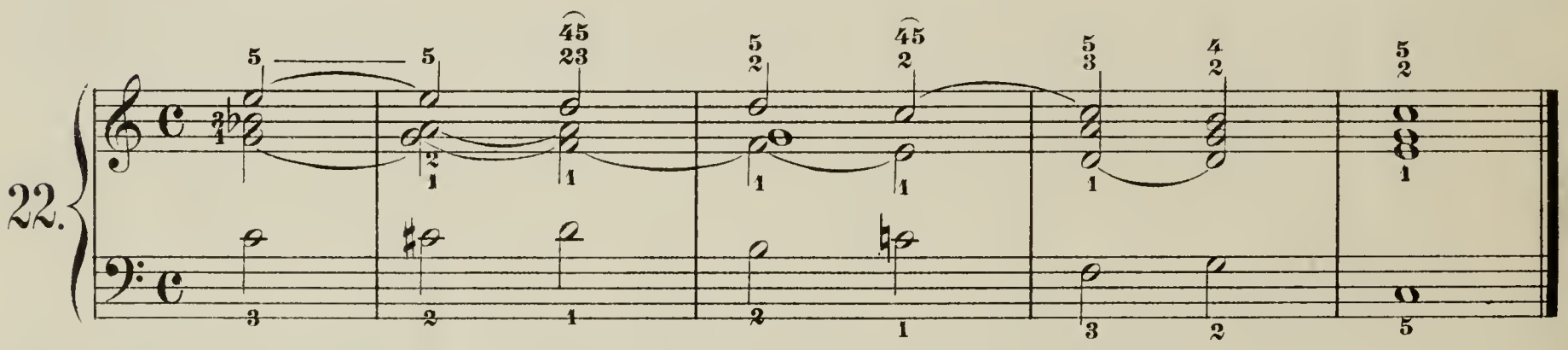
With patient practice the necessary suppleness of joint will speedily be developed, and it will be found that a lenghtened series of adjacent white keys in a descending scale can be played by the right hand thumb alone, without the slightest lack of continuity being perceptible to the ear. Ascending notes can be operated by the left hand thumb in a similar manner.

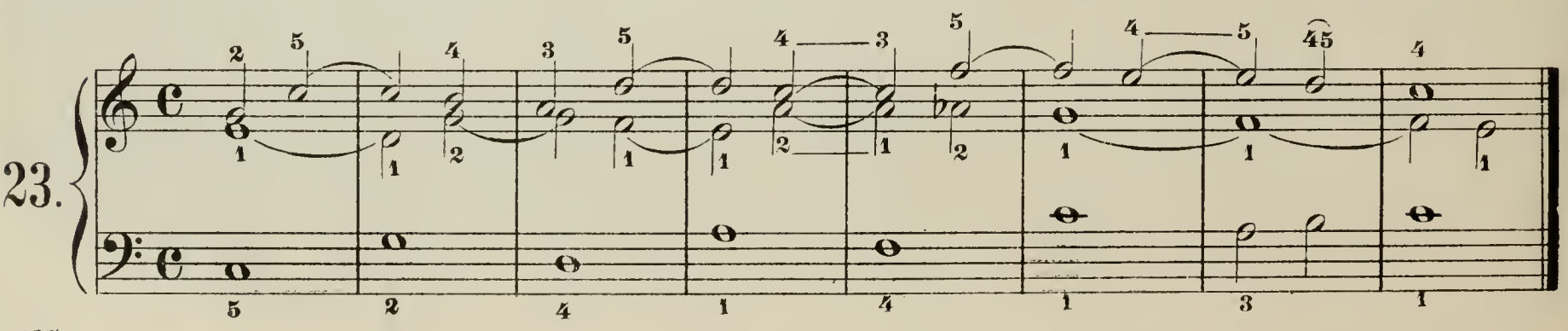
The value of this expedient, especially in dealing with complicated harmonic progressions, cannot be over-estimated, as it enables the player to dispense with many changes of fingering.

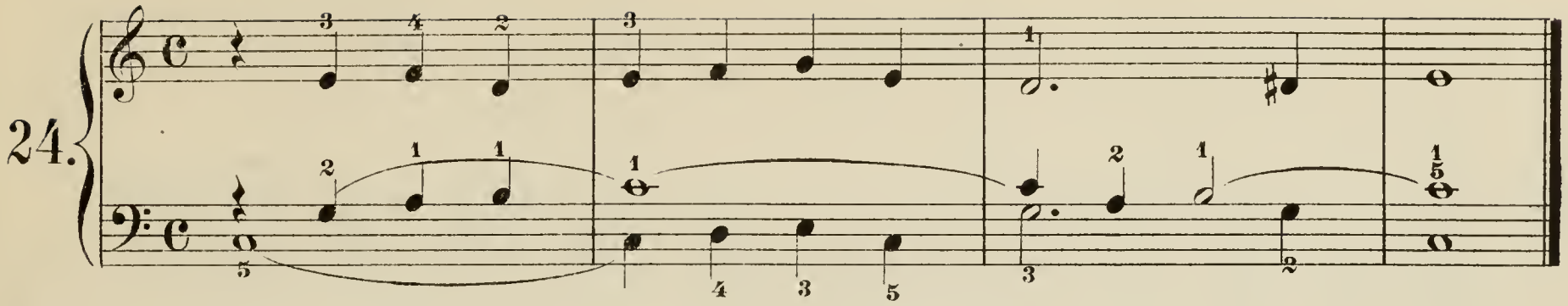
Carefully practise the following, until they can be played fluently and rapidly.

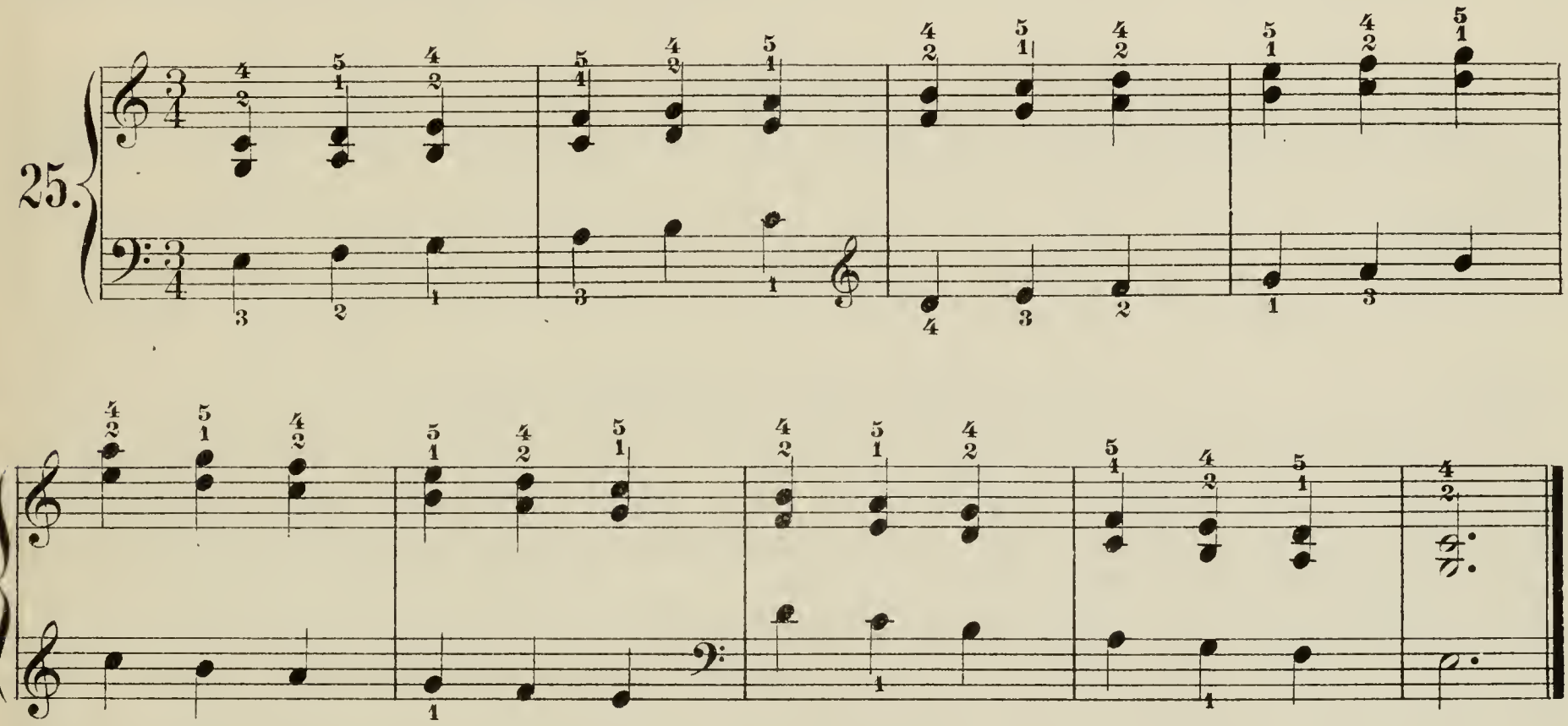
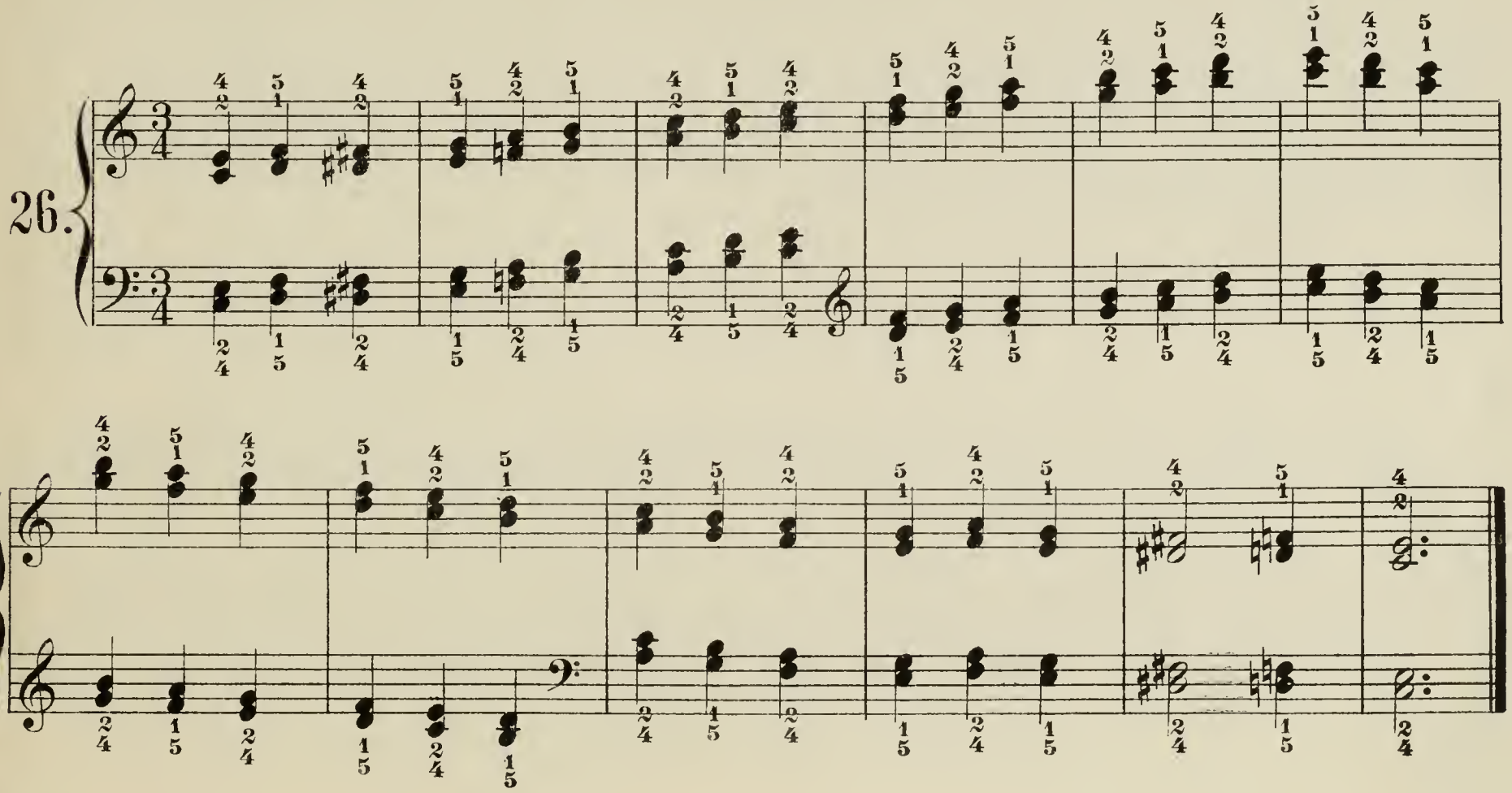






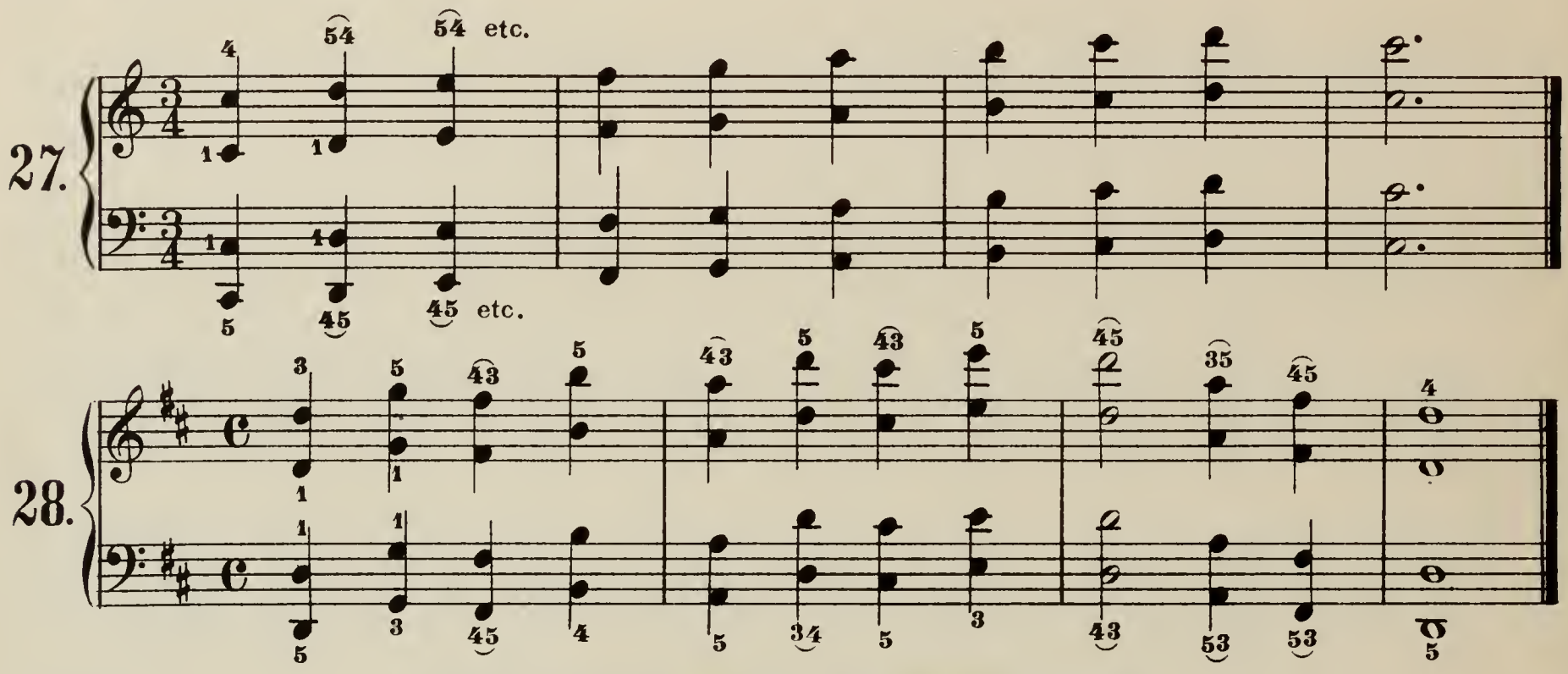


24.

The method of fingering indicated in Exercises 25 and 26, not only serves to render change of finger less frequently necessary, but tends to "educate" the hand, and increase its resources. In rapid passages of double notes it will be found specially useful.

25.

26.

Octave Passages.

In the performance of octaves in regular succession, the utility of the *glissando* thumb at once becomes evident. When they proceed by skip, the lower notes of the left hand, and the upper notes of the right must be played *legato*; the unavoidable want of smoothness in the inner parts will thus be rendered less observable.

27.

28.

(XXV.)

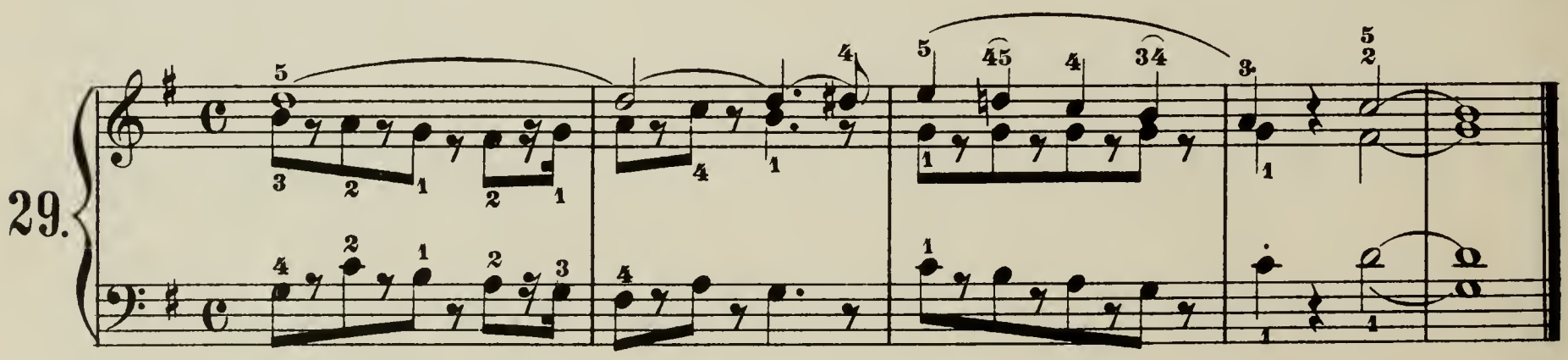
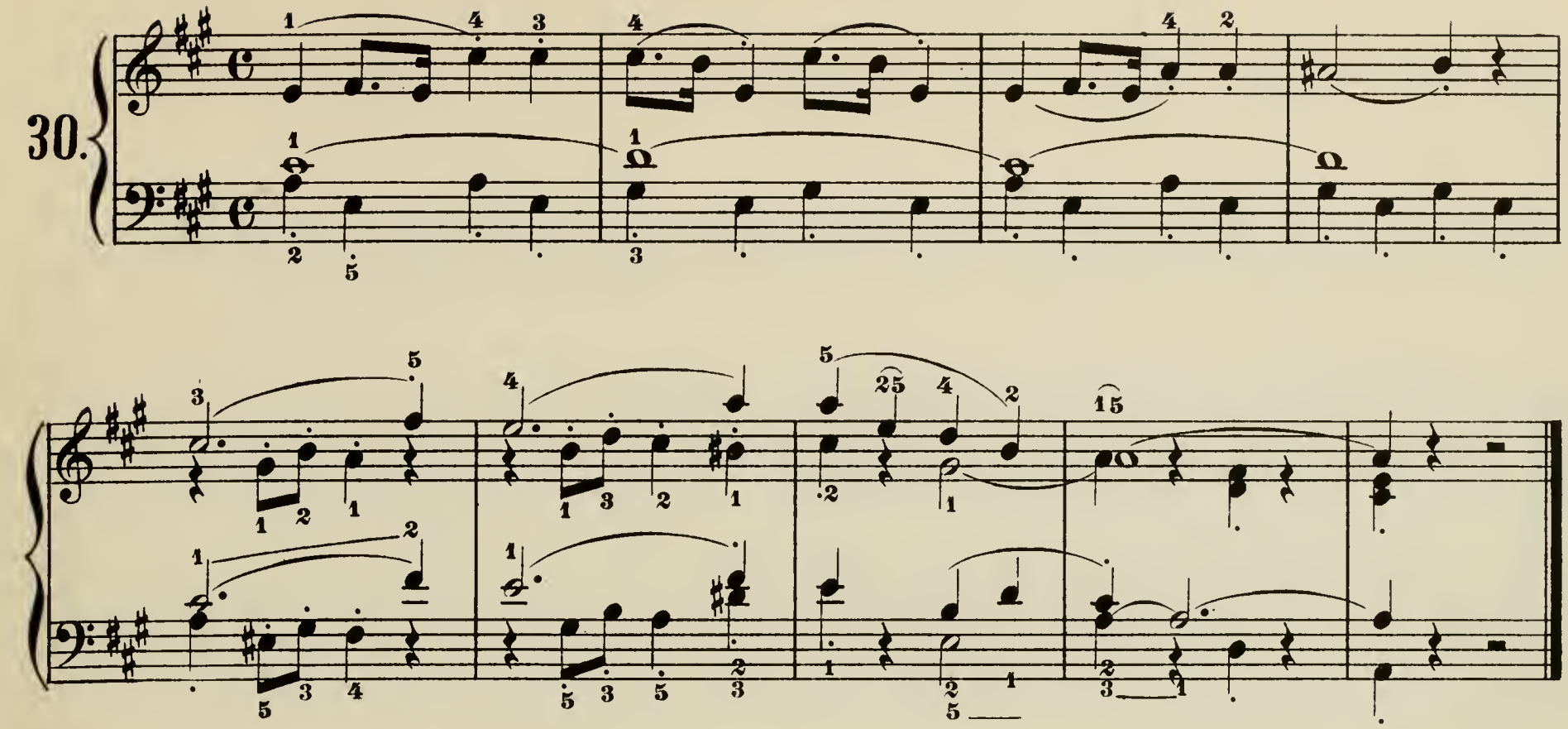
The modern style of Organ playing.

The so-called "strict style" of organ playing, [although obstinately adhered to by those pedants who imagine that absence of artistic sensibility is atoned for by more mechanical accuracy and slavish adherence to tentative scholastic formulae,] is being gradually superseded by a "mixed style," in which modern French methods are conspicuous

The development of this mixed or "free style" of playing, has already exercised a most beneficial influence on the Art. It has not only rendered intelligible phrasing possible, but also revealed characteristics hitherto unknown.

All the "effects" dependent on the "touch" can be obtained from the Cabinet organ, and the student will, therefore, do well to become practically acquainted with the combined use of *legato* and *staccato* with the same hand, as an indispensable preparation for the acquirement of this style.

The observance of the rule relating to "notes in common," see *(IX)*, may be necessary in one part and unnecessary in another, as will be apparent in the following exercises. The exact observance of rests is also a matter demanding the closest attention.

29.

30.

(XXVI.)

Chants and Chorales.

In playing Chants and Chorales, the old, "strict style," is rigidly maintained, although some licences in the matter of fingering are permissible. Five methods of performing a chant are here given; each of which produces a markedly different effect.

A. The Chant is presented in condensed vocal score. The exact manner in which it is rendered on the Cabinet Organ as far as the retention of notes is concerned, etc., is exemplified at B. Two 8 feet stops of corresponding tone should be drawn. The use of a Treble Solo stop of 8 feet, which extends downward to F, and a soft Bass stop of 8 feet which extends upward to E, will produce an entirely different result, when the Chant is played in a similar manner.

C. The melody is played in single notes on a Solo stop, and the remaining parts are assigned to the left hand using a soft bass stop of 4 feet.

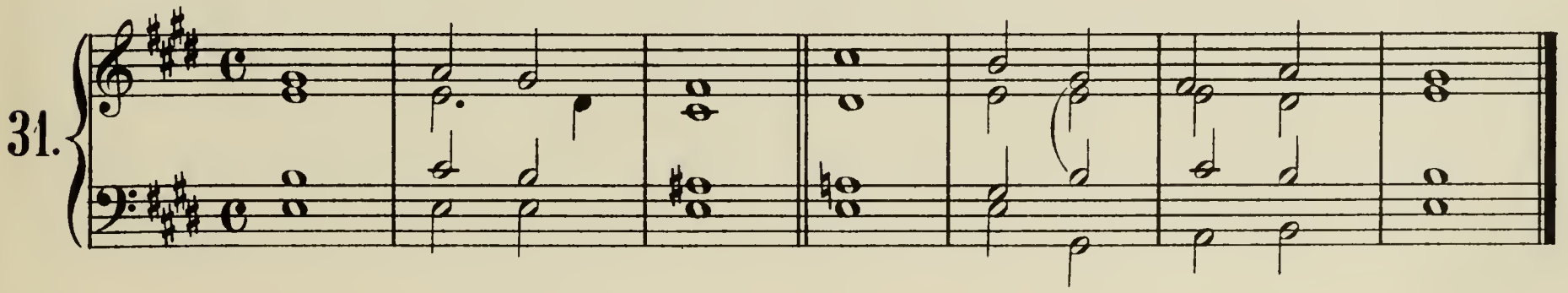
D. Played as written with all the stops drawn, or the "Full Organ," knee-pedal pressed outward.

E. Bass in octaves, the full power of the instrument again being employed. On those instruments in which the 16 feet stops predominate, the right hand part should here be played an octave higher. The student is recommended to select Chants and Chorales, and treat them in a similar manner.

N.B. When the position of the notes renders it impossible to employ the thumb *glissando*, care must be exercised in order to use it on two consecutive notes in such a manner, as to prevent any perceptible "break" in the flow of the inner parts. (See Exercises 27, 28.)

Single Chants.

A.

31.

B

C

(Solo stops, 8 or 16 feet.)

R.H.

(Viola 4 feet.)

D

Full Organ.

E

Full Organ.

Double Chants.

(Harmonies in the right hand.)

32.

(Harmonies divided between both hands.)

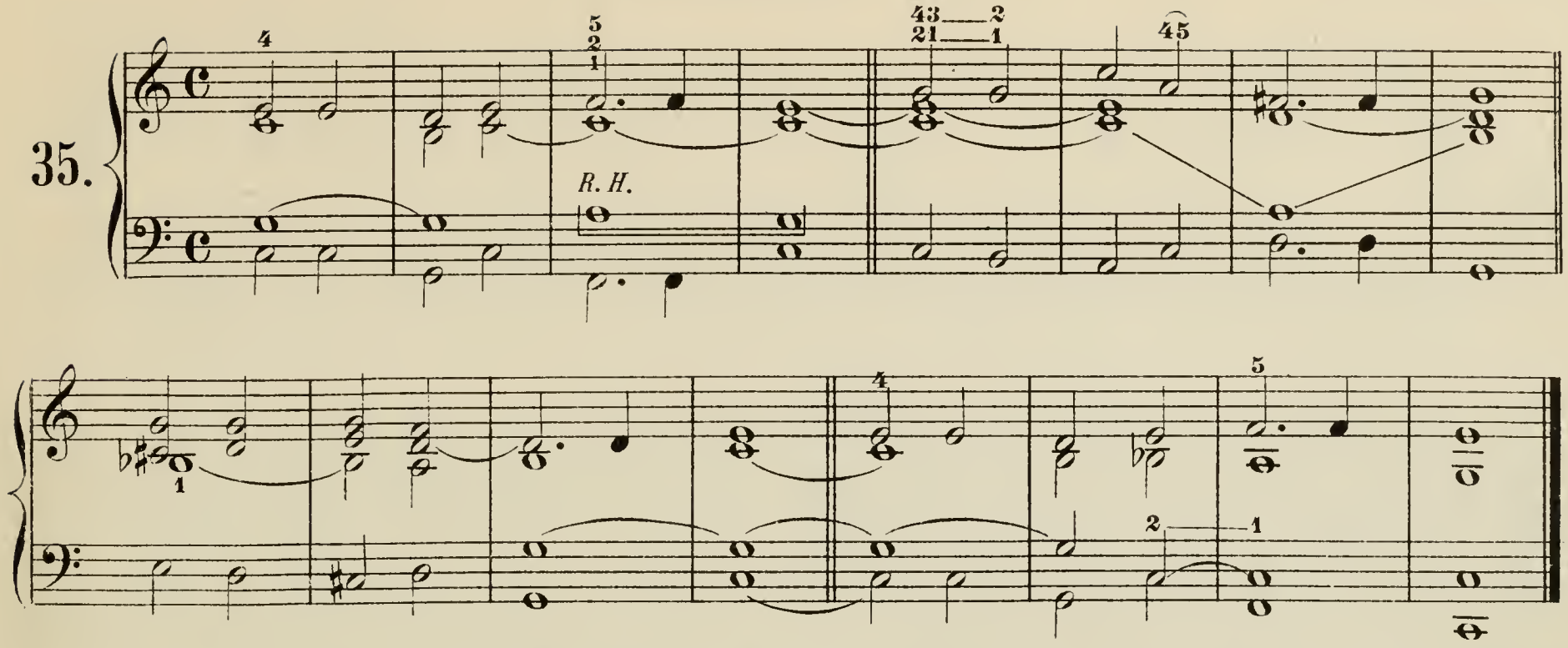
33.

(Harmonies partly between the hands, and partly in the right hand.)

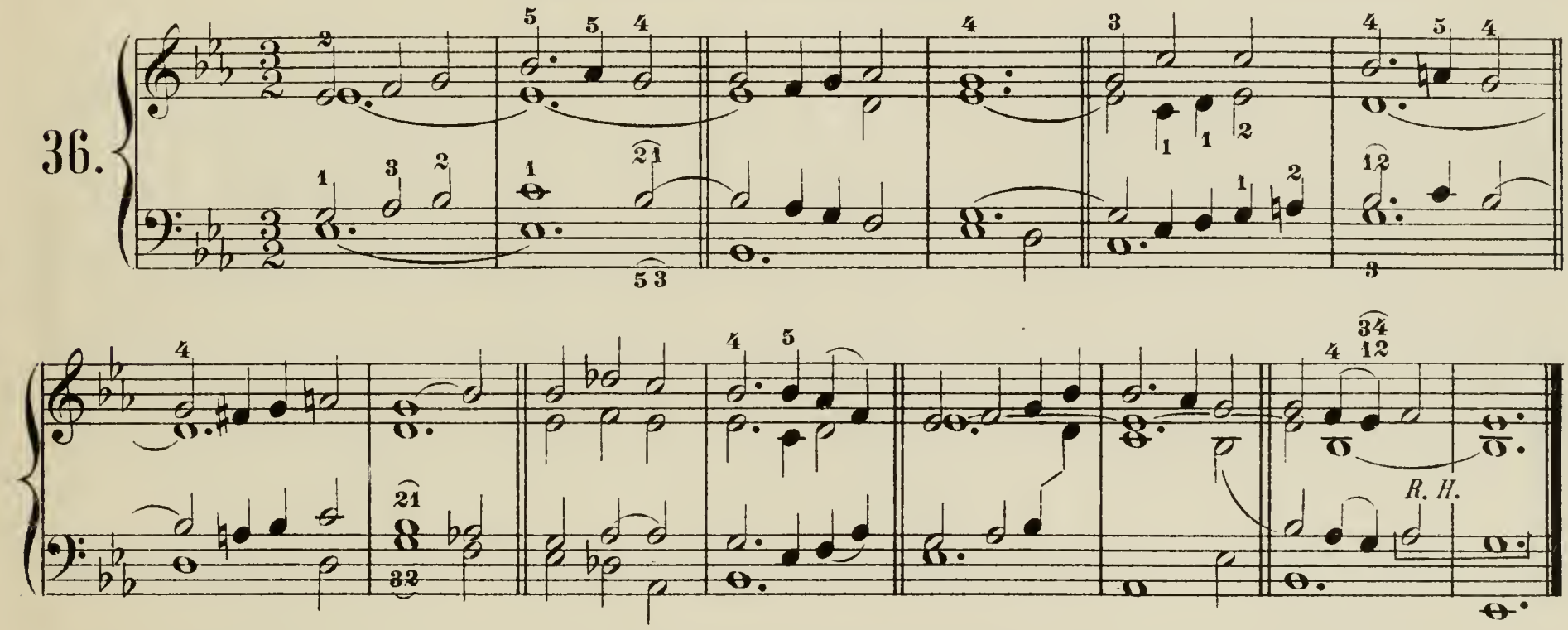
34.

"Litany."

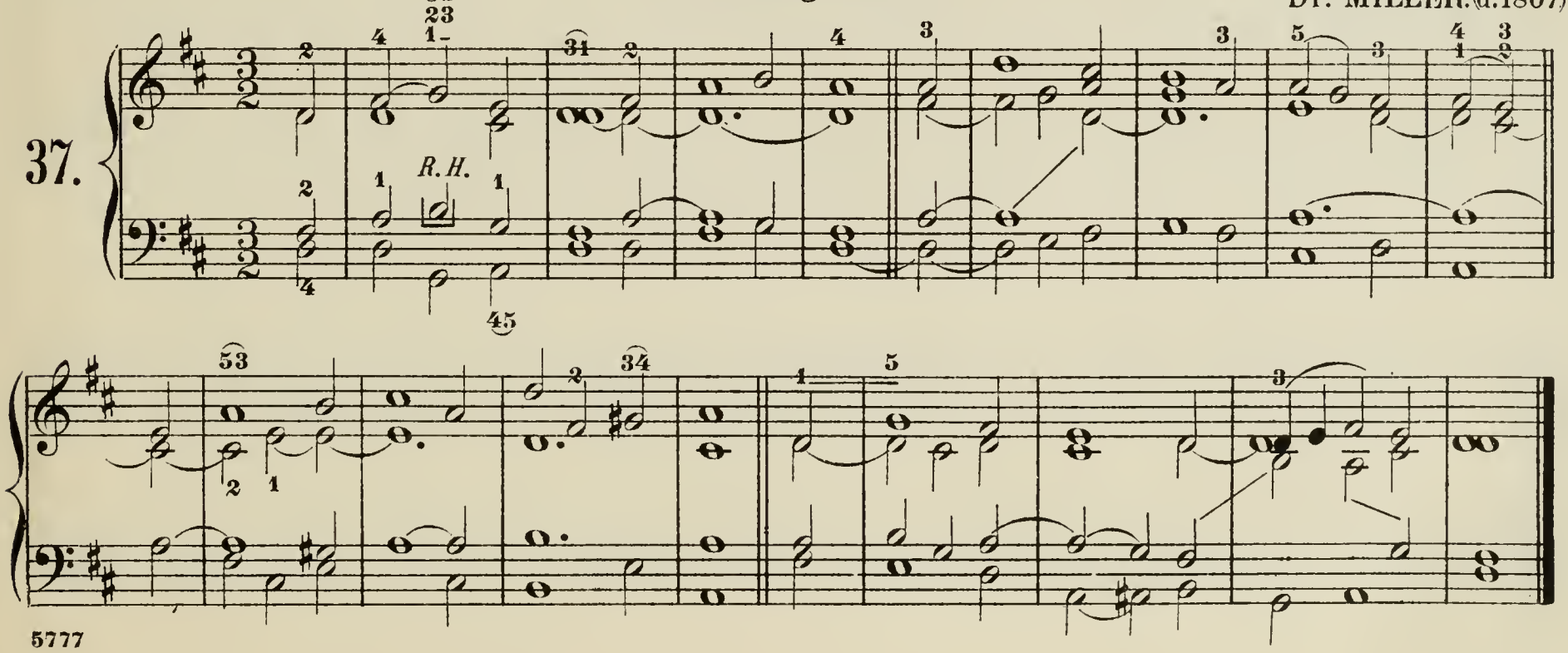
R. REDHEAD.

35.

"Nearer my God to Thee."

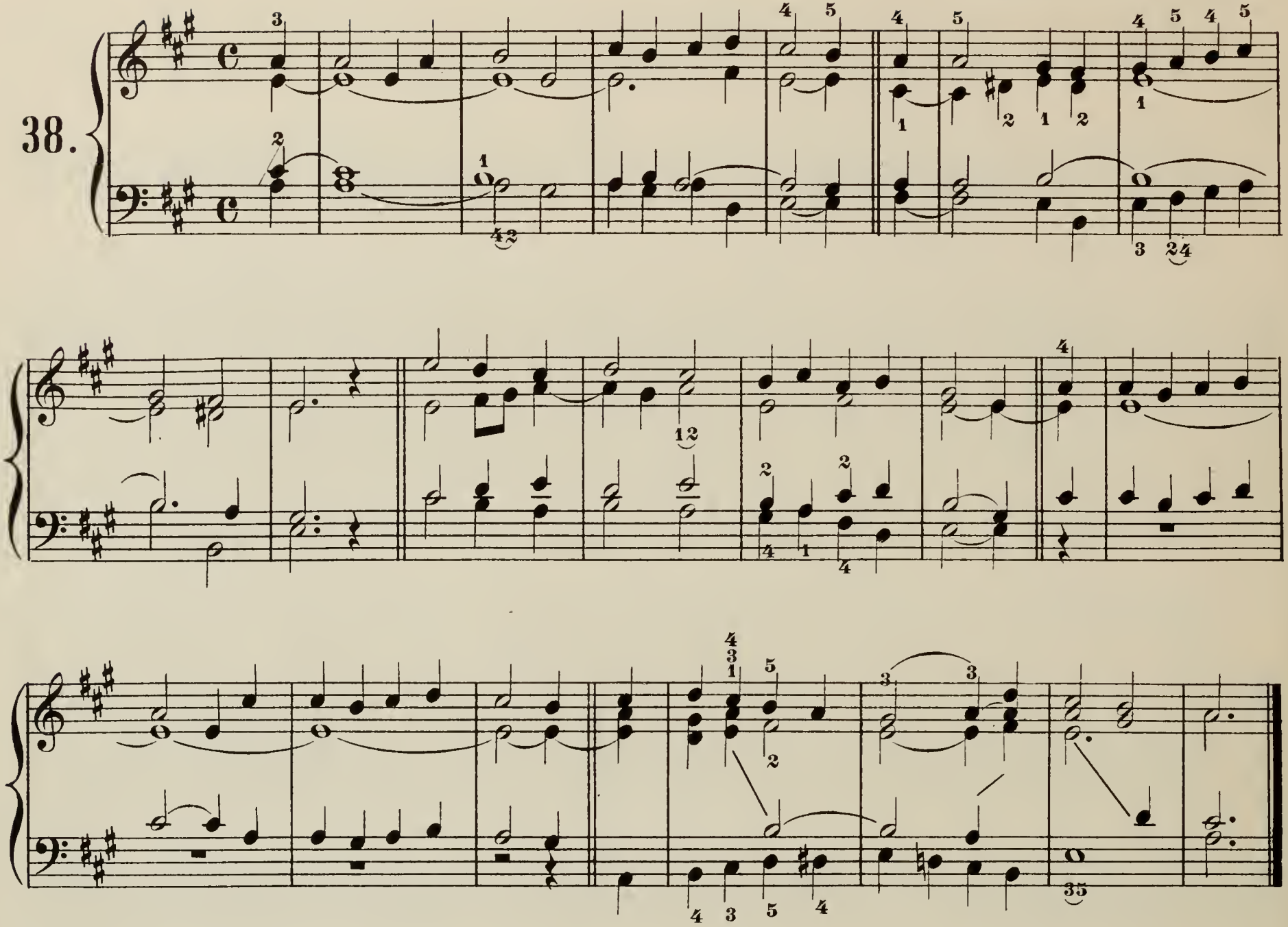
Rev. Dr. DYKES. (d. 1880.)

36.

"Rockingham."

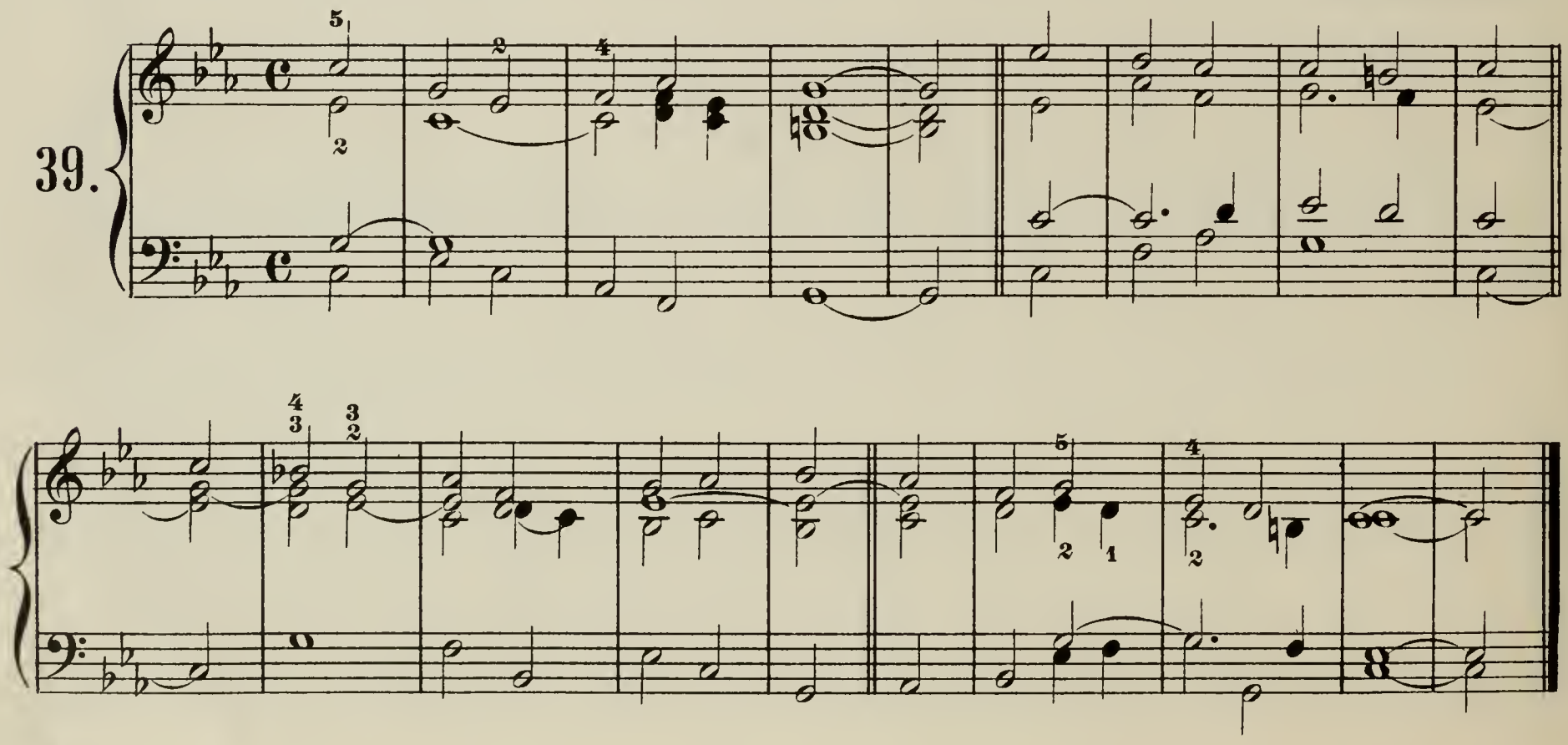
Dr. MILLER. (d. 1807)

37.

ADESTE FIDELES.

JOHN READING. (d. 1740.)

38.

CHORALE.

MENDELSSOHN.

39.

Onward Christian Soldiers.

A. S. SULLIVAN.

40.

Full Organ

A Selection of pieces of varied character and gradually increasing difficulty is here given, to illustrate the methods of procedure explained above. Corresponding Treble and Bass Stops of 8 feet pitch, (such as Melodia and Diapason,) should be used as before, in the absence of special directions.

ANDANTE CON MOTO.

LEFÉBURE WÉLY.

41.

rall.

PRIÈRE.

Andante.

L. MOURLAN.

42.

rall.

DUO and CHORUS.

"Cosi fan tutte."

Andante. MOZART.

43.

p

(add 4 feet stops.)

mf

(add 4 feet stops.)

PASTORALE.

Allegretto.

LEFÉBURE WÉLY.

44.

Full Organ. (Knee Pedal.)

f

(K. P. off.)

p

(K. P. on.)

f

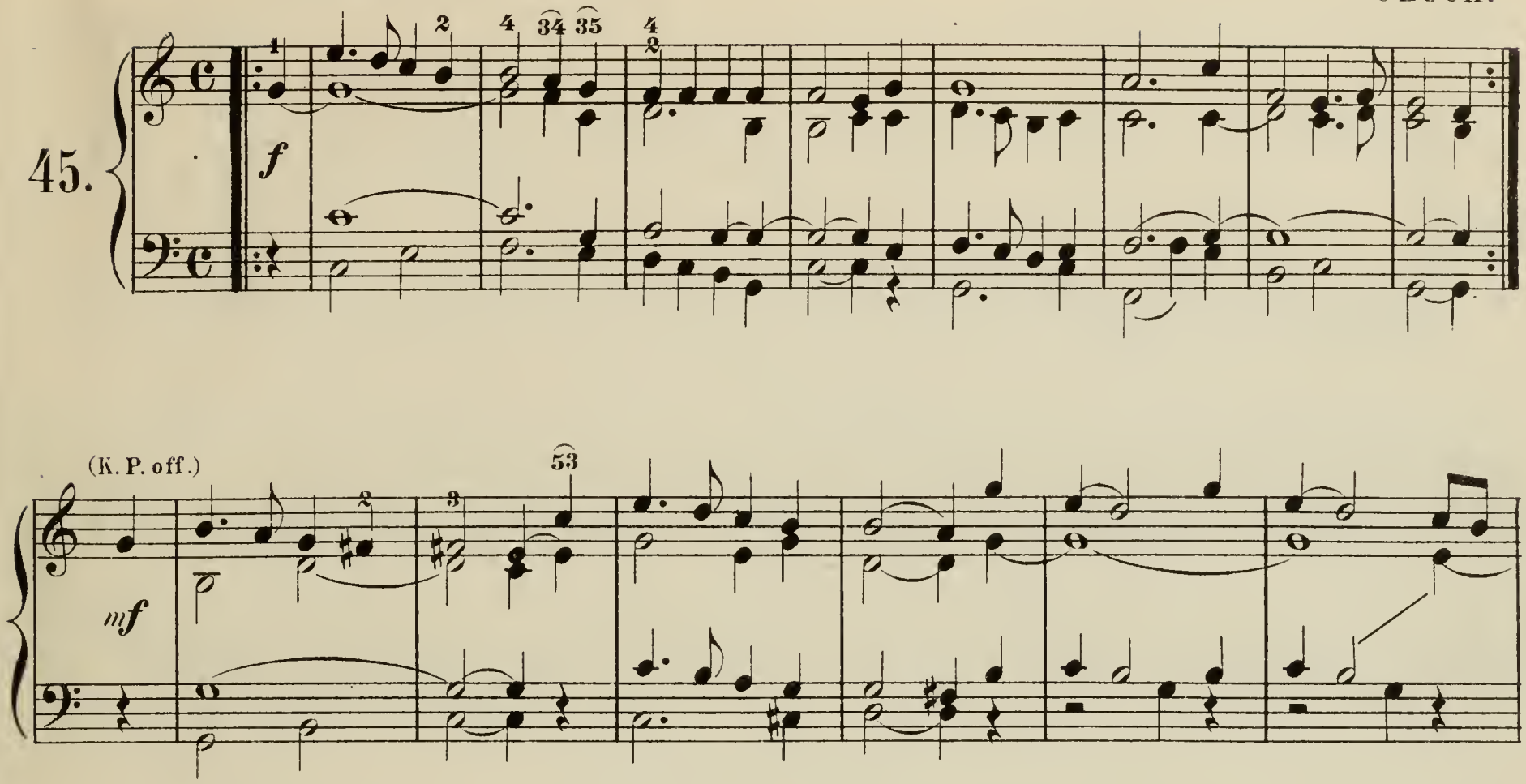
(K. P. off.)

p

ANDANTE MODERATO.

1st time, 8 feet.
2nd time, Full Organ. Knee Pedal.

GLUCK.

45.

When the rhythmic construction demands the repetition of a note, it should be reiterated, even if it occurs in the inner parts, as for instance D, D, in the first bar of Nº 46. In this piece, both hands must be raised momentarily where the asterisk * is placed, to mark the phrasing, and indicate the points where a vocalist would take breath, were the melody sung. Clearness of phrasing and articulation must always be considered.

VOLKSLIED.

The necessary tonal contrasts can only be produced by the use of the "Expression" stop.

MENDELSSOHN.

46.

mf *p* *pp* *dim.* *sf* *pp* *rall.* L.H.

"The Wandering Savoyard."

G. MERKEL.

Moderato.

47.

p *cresc.* *f* *dim.* *p* *pp* *cresc.* *f* *p*

(Change to Viola 4 feet.)

cresc.

f

(Change to 8 feet.)

dim.

pp

rall.

BERCEUSE.

O. SCHWEIZER.

Con tenerezza.

48.

p

R.H.

3

5

13

dim.

AIR POMPADOUR.

Allegro moderato.

LEFÉBURE WÉLY.

49.

p

f

p

accel. *e cresc.*

dim.

p

PENSÉE FUGITIVE.

Andante.

LEFÉBURE WÉLY.

50.

p

Full Organ.(Knee Pedal.)

f

Nº 51 to 57 inclusive, are intended to illustrate other usual modes of Registration.

Prepare. (Treble.) Melodia & Oboe (8 feet.) (Bass.) Viola (4 feet.)

OFFERTOIRE.

J. L. BATTMAN.

Allegro.

51.

(K. P. off.) (K. P. on.)

(K. P. off.) (K. P. on.)

(K. P. on.) (K. P. off.) (K. P. on.)

rall.

"LES PIFFERARI."

Prepare. (Treble.) Oboe, (8 feet), and Piccolo, (2 feet).
(Bass.) Diapason (8 feet). "Expression" Stop.

GOUNOD.

52.

simile.

(Piccolo in.)

dim.

dim.

pp

ppp

AIR. (Rinaldo.)

Prepare. (Treble.) Clarinet or Corno, (16 feet,) and Melodia (8 feet.)
(Bass.) Viola, (4 feet.)

HÄNDEL.

Largo.

53.

Full Organ. (K. P.)

mf

(K. P. off.)

cresc.

IRISH MELODY.

Prepare. (Treble.) Melodia and Oboe, (8 feet.)
(Bass.) Diapason, (8 feet.)

54.

Largo.

p

add Musette (16 feet.)

f agitato.

p

(Musette in.)

cresc.

p

R. H.

MARCH.

Prepare. (Treble.) Melodia, (8 feet), and Flute (4 feet.)
(Bass.) Diapason (8 feet.)

SCHUMANN.

Maestoso.

Full Organ. (Knee Pedal.)

55.

f

Change to Corno (16 feet.)

(K. P. off.)

Change to Contra Bass. (16 feet.)

(K. P. on.)

ff

sf

Extract from "GUILLAUME TELL."

Prepare. (Treble.) Melodia (8 feet.)
(Bass.) Diapason (8 feet.)

N. B. Stop changes must be made precisely when indicated, in order to produce the desired effect.

ROSSINI.

Allegretto.

56.

Change to

f

Corno. (16 feet.)

p

Change to Diapason.

Change to

f

Change to Contra Bass (16 feet.)

Melodia.

dim.

Change to Corno.

Change to Contra Bass.

Change to Diapason.

Change to Corno.

Change to Melodia.

ff

p *rall.*

JÄGERLIED.

Prepare. (Treble.) 8 feet.
(Bass.) 8 feet.

Allegro moderato.

G. J. van EYKEN.

57.

Full Organ. (K. P. on.) (K. P. off.) (add 4 feet.) (add 4 ft.)

(K. P. on.) (K. P. off) 8 feet in. (8 ft. in.)

(add 8 feet.) (add 8 feet.)

(K. P. on.) (K. P. off.) (K. P. on.) (K. P. off.)

(K. P. on.) *rall.*

The Pedal Clavier and its Management.

(XXVII.)

This important adjunct of the instrument adds very greatly to the players resources. It enables him to distribute chords orchestrally, and to employ the left hand more freely in the attainment of desired effects.

If the Organ possesses two Manuals, many effects can be produced that would be impossible in the absence of a pedal-board For instance, a melody can be performed by the right hand on the lower key-board, while the accompaniment is played with the left hand on the upper,(or Swell Manual), the bass being assigned to the pedals. Many other devices are also practicable.

The pedal part is usually placed on a separate staff, in the case of important Organ Works; but music written in the ordinary manner can be rendered additionally effective, by doubling the lowest notes written in the unison or the octave below,(according to circumstances) with the pedals, when rests do not appear below these lowest notes.

(XXVIII.)

On examination it will be seen that the general arrangement of the Pedal keys is similar to that adopted for the Manual Claviers.

The shorter keys are arranged in alternate groups of two and three, but the distance between B♮ and C♮: E♮ and F♮ is greater than in the case of the other long keys.

The proper compass of the pedal-board is from CC to F (two octaves and a fourth), and its normal pitch 16 feet.

It is provided with independent stops of both 16 and 8 feet pitch, which practically extend the compass of the instrument one octave lower.

As a general rule it will be found desirable to couple either the upper or lower key-board to the pedals.

The Organist should be sufficiently high to permit the feet to touch a long pedal key on the slightest depression of the heel or toe.

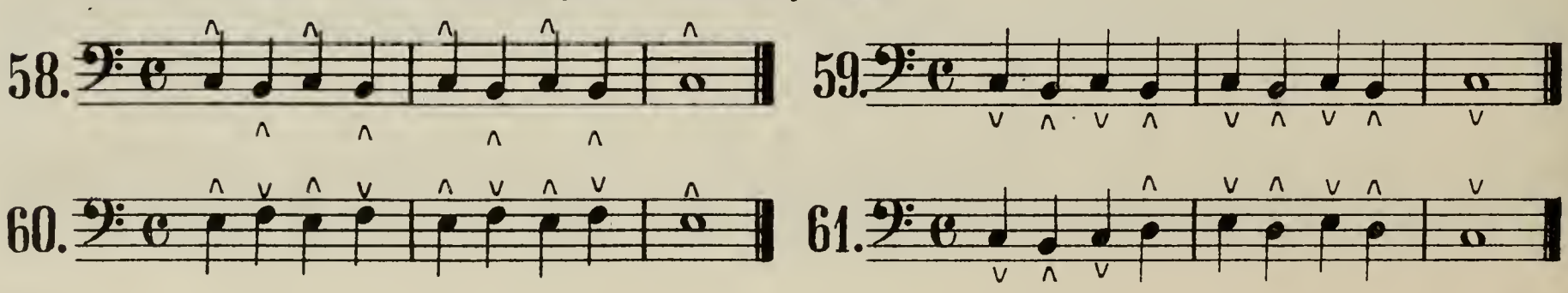
The pedals must never be struck, but pressed steadily and firmly down.

In practising the following Exercises, a coupler should be used, which will enable the student to see by a glance at the manual key-board, if the notes played on the pedal-are correct. For he must never look down at the feet. This is a habit that must be carefully avoided. As it is preferable, however, to rely on the ear and not the eye for guidance, even this expedient must be abandoned so soon as moderate familiarity with the use of the pedal-board has been acquired.

The method of pedalling is indicated by two signs ∧, signifying the toe, and ∨, the heel.

If it is intended that the right foot should be used, these signs will appear above the notes; if the left foot, they will be found below them.

Draw Sub-Bass 16 feet, and couple to lower key-board.



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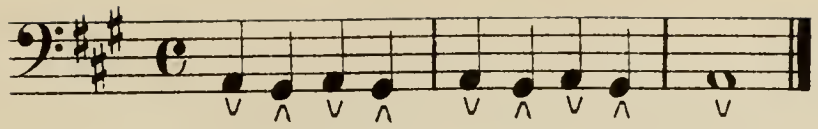
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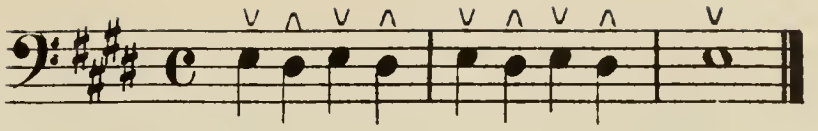

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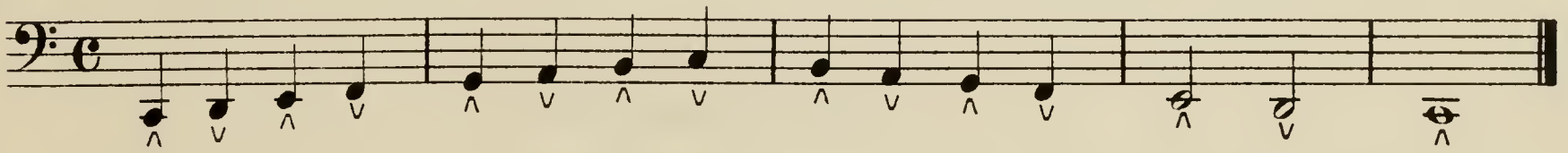

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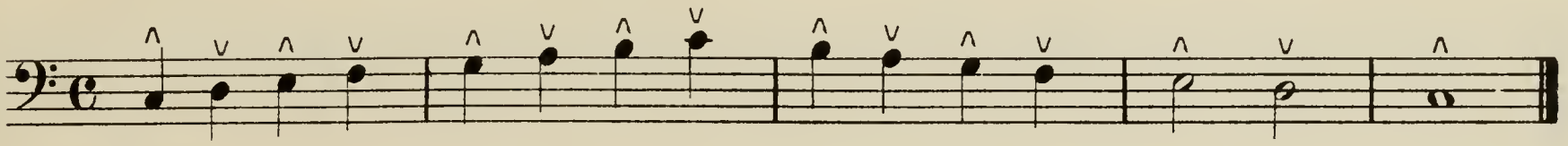
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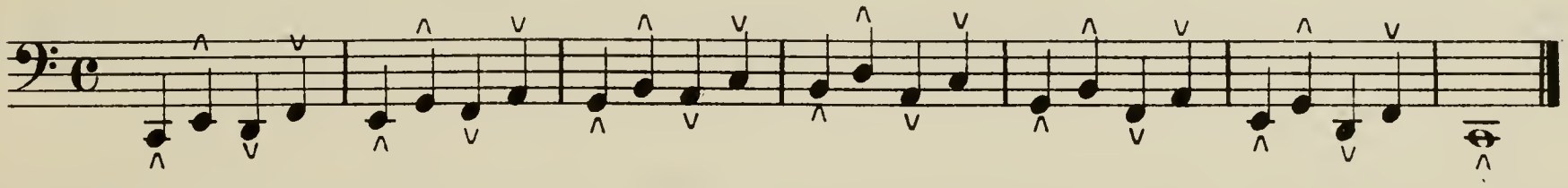
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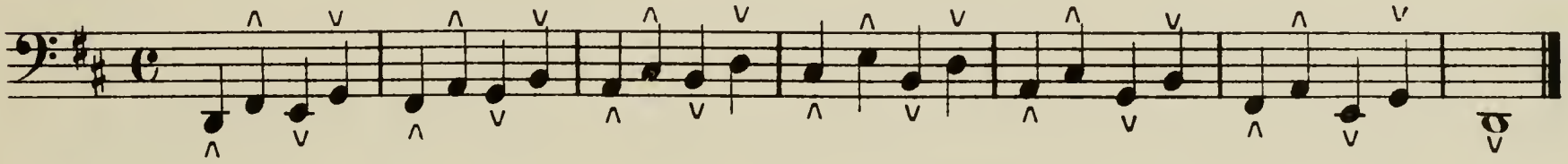

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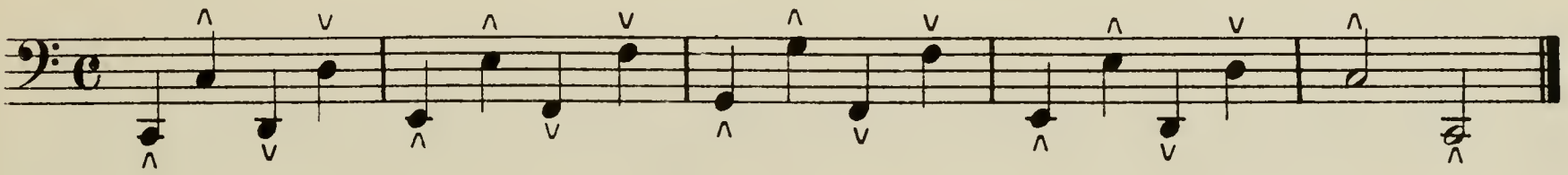
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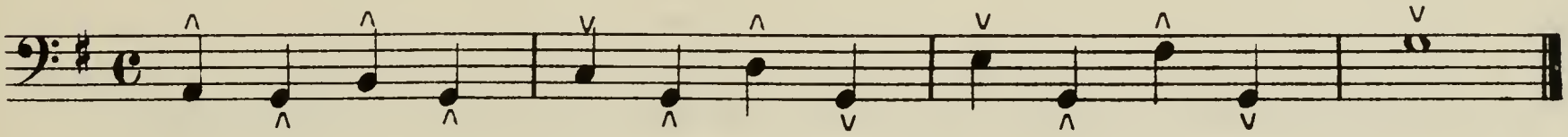
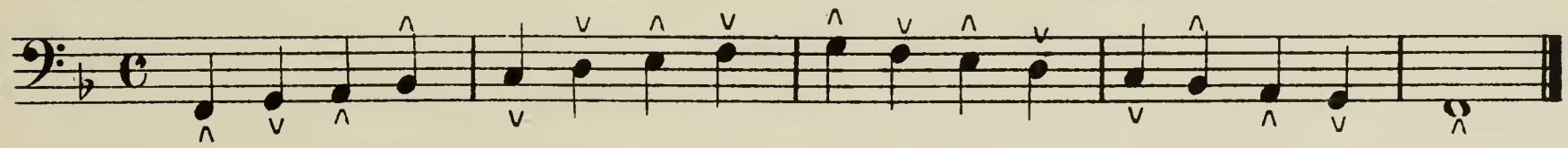

It is frequently necessary to cross the feet, when the short and long keys are used in the same passage.

70.



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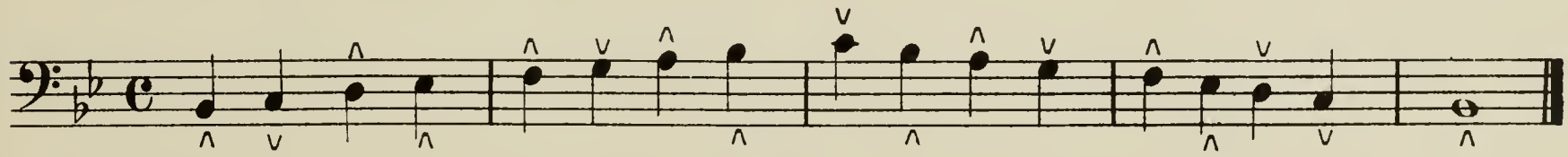
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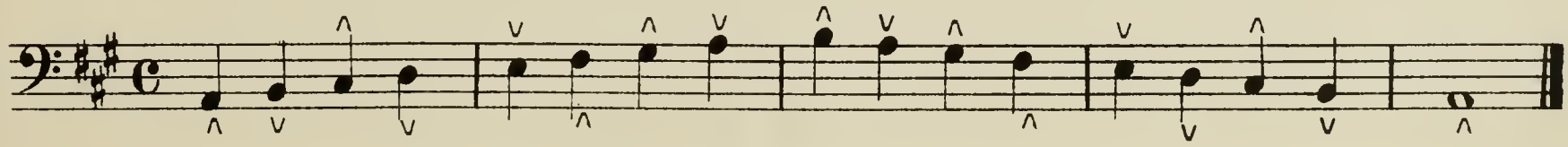
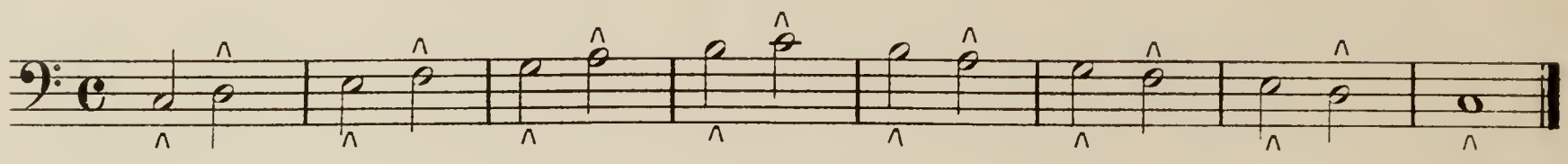
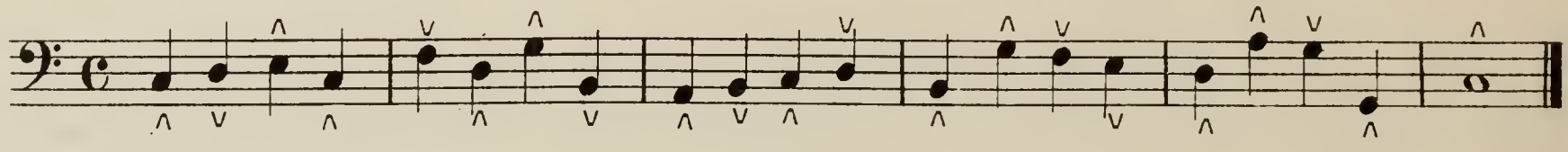

When both feet are used alternately, "crossing" on the white keys becomes necessary. In such cases, the left foot always passes behind and beneath the right, as in the following example. The toe is alone used.

73.

Mixed Intervals.

74.

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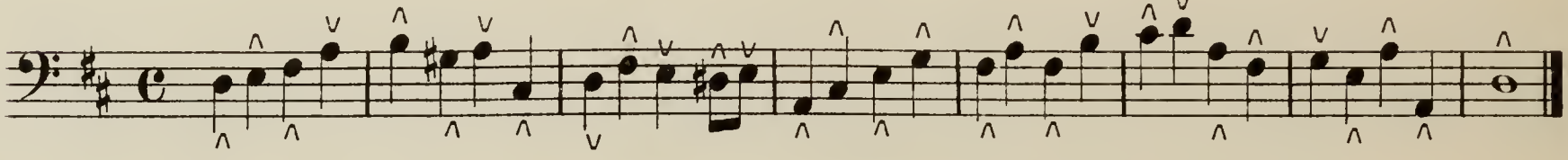
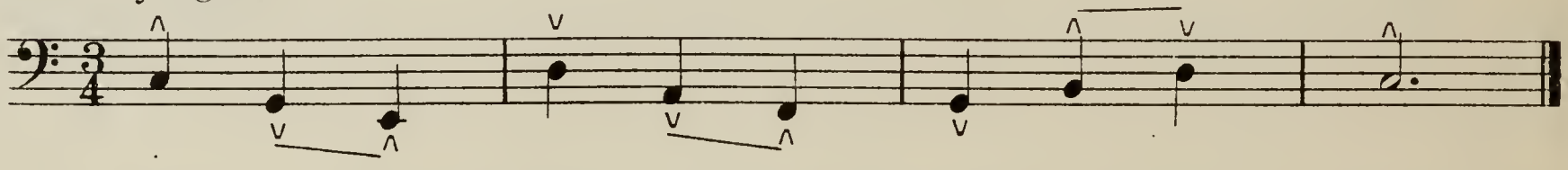

It is very often convenient to play notes that are a third apart with the same foot, as shewn below. This operation presents no special difficulty. Larger intervals, however, require some care in passages played strictly *legato*.

76.

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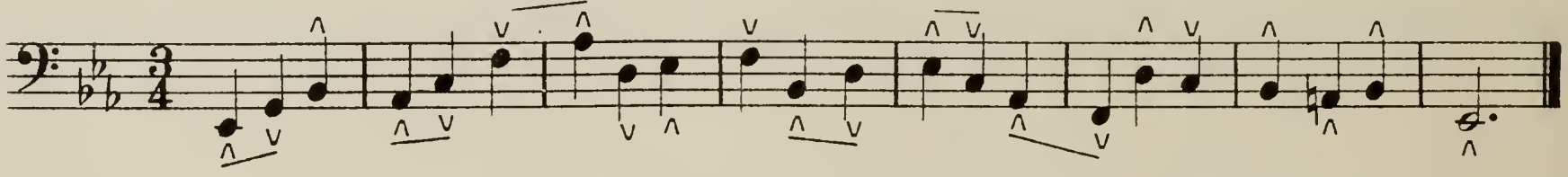
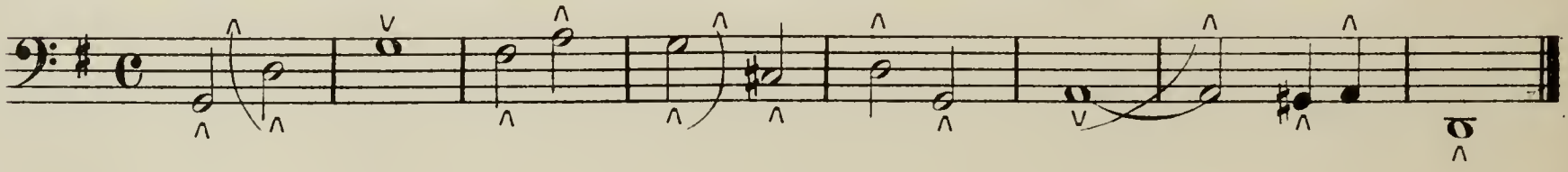
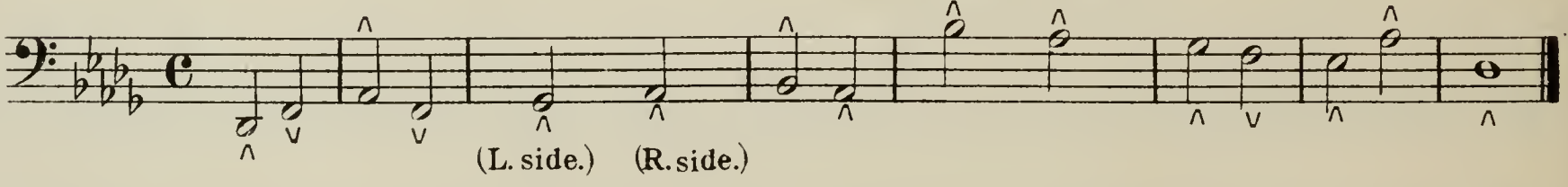

It is also sometimes necessary to change feet on the same key, as in the following instance.

78.



When three short keys follow each other consecutively, the right and left sides of the same foot are utilized, in order to produce a perfectly *legato* effect, as in the next Exercise.

79.



It may be remarked here, that although the left foot is more frequently employed than the right, the student must train both feet equally.

(XXIX.)

Little difficulty will be experienced when the notes assigned to the pedals correspond with those taken by the left hand; but the execution of an obligato part requires diligent and careful practice. For it is not easy to acquire a thoroughly independent use of the left hand, from its general disposition to duplicate the action of the feet. Therefore, the following Exercises for the left hand and pedals should be practised.

80.

Left hand.

Pedal.

81.

82.

83.

Trio for Manual and Pedals.

MANUAL.

84.

PEDAL.

Exercise in Four Parts.

(Pedal Obligato.)

85.

Prepare. { Swell. Soft 8 feet stops.
Great. " "
Pedal. Bourdon. (16 feet.) }

ANDANTE.

RHEINBERGER.

Gt.(Lower Key-board.)

Sw.

Sw.(Upper Key-board.)

86.

Gt.

Prepare. { Swell, 8 feet. Great, 8 feet. Pedal, 16 feet. Swell to Coupler.

ANDANTE.

HAYDN.

87.

Sw.

Gt.

Gt.

Sw.

Gt.

Sw.

Gt.

Sw.

MARCH.
"Eli."

Prepare. {Manual 8 feet stops.
Pedal 16 and 8 feet stops.

COSTA.

Draw Couplers.

ten.

88.

(Draw

Full Organ stops.)

(Full Organ in.)

(Draw Full Organ stops.)

rall.

End of Part I.

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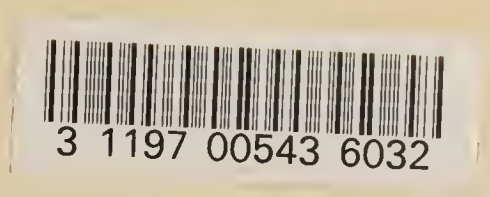
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